

# THE ATHENÆUM

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**BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, 22, Albemarle-street, London, W.**  
THE NEXT ANNUAL GENERAL MEETING will be held at SOUTHPORT, commencing on WEDNESDAY, September 19.

President Elect,  
ARTHUR GAYLEY, Esq., M.A., LL.D., F.R.S., V.P.R.A.S.,  
Sedentary Professor of Mathematics in the University of Cambridge.  
NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare beforehand an abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and the Council request that he will send it, together with the original Memoir, by book-post, on or before August 22, addressed thus:—General Secretaries, British Association, 22, Albemarle-street, London, W. For Section ..... Authors who comply with this request, and whose Papers are accepted, will be furnished before the Meeting with printed copies of their Reports or Abstracts. If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.  
T. G. BONNEY, Secretary.

**NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES, South Kensington.**  
Dean—Professor HUXLEY, F.R.S.

BIOLOGY. Professor Huxley, F.R.S.  
MINING. Prof. Warrington Smyth, F.R.S.  
CHEMISTRY. Prof. E. Frankland, F.R.S.  
MECHANICS AND MATHEMATICS. Prof. Goodeve, M.A.  
PHYSICS. Prof. F. Guthrie, F.R.S.  
GEOLOGY. Prof. J. W. Zudd, F.R.S.  
METALLURGY. Prof. W. Chandler Roberts, F.R.S.  
ASTRONOMY. Lecturer, J. Norman Lockyer, Esq., F.R.S.  
AGRICULTURE. J. Wrightson, Esq., F.R.S.  
NEXT SESSION begins OCTOBER 1st.  
Full particulars can be obtained from the REGISTRAR.

**EXCAVATIONS at EPHEBUS, on the SITE of the TEMPLE OF DIANA.**

The Committee formed to resume these Excavations, under the sanction of the Government and of the Trustees of the British Museum, have resolved to APPEAL to the public for further aid to carry on the Excavations, for which a fresh firm has been obtained by Mr. Wood, who had already recommenced the work with encouraging signs of success, and who is authorized to resume it as soon as the hot weather has passed.

In the course of the few weeks during which the work was carried on some interesting inscriptions and fragments of sculpture were found; a large area was excavated to an average depth of 17 ft., preparatory to reaching the depth of the few more feet needed to recover the stones. Mr. Wood expects to find portions of the sculptured frieze and superstructure of the Temple, some more drums of the sculptured columns may also be recovered.

It is indispensable that a sufficient amount be subscribed to enable the Committee to complete without delay this interesting and important exploration, and further, to enrich the Collection of Greek Art in the British Museum, where a spacious room has now been assigned for the Ephesian Marbles.

Fuller information is given in a letter in the Times of July 30th from the Chairman of the Committee, Mr. Berosford-Hope.

Subscriptions to the amount of 470s. have been already received. Subscriptions may be paid to the Hon. Treasurer, Sir John Lubbock, No. 15, Lombard-street, E.C.; Messrs. Herries, Farquhar & Co., 16, St. James's-street; and Professor T. Hayter Lewis, Hon. Sec., 12, Kensington Gardens-square, W.

A List of Subscriptions will be duly published.

**THE EARTHQUAKE in ISCHIA**

Mr. MUDIE begs to acknowledge the receipt of the following Contributions:—  
Joseph J. Miles, Esq. .... £5 5 0  
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This List will be closed on Monday Next, when all sums collected will be handed to the Italian Consul, J. B. HEATZ, Esq., who has kindly undertaken to forward the amount to the Central Committee in Rome for distribution among the sufferers.  
New Oxford-street, August 9th, 1883.

**MAXALL'S ELECTRIC LIGHT STUDIOS for INSTANTANEOUS PHOTOGRAPHY, 104, NEW BOND-STREET (corner of Grafton-street), ALWAYS OPEN, regardless of the Weather. Appointments entered daily. Special appointments after 6 p.m.**

**THE RESTORATION OF PAINTINGS, or any WORK necessary to their PRESERVATION, effected with every regard to the safest and most cautious treatment, by M. RAINE THOMPSON, Studio, 41, George-street, Portman-square, W.**

**DUNDEE FINE-ART EXHIBITION.**

THE SEVENTH ANNUAL DUNDEE FINE-ART EXHIBITION will be OPENED in the ALBERT INSTITUTE on OCTOBER 6th, and will remain Open Three Months.  
The Sales from last Exhibition amounted to £6,000, which, relatively to the population, is among the largest amounts ever realized in British Exhibitions.

The Committee have resolved that this year special invitations will only be issued in a very few exceptional cases, and Works must therefore be delivered at the Institute, without case, and free of charge, not later than September 8th.

Intending Contributors should describe the Works they propose to send in the Space Schedule, and forward it to the Hon. Secretary before August 15th. These schedules, rules, and labels can be obtained from the Agent in London, Mr. JAMES BOWLEY, 17, Nassau-street, Middlesex Hospital, W., or from JOHN MACLAUCHLAN, Hon. Secretary.

**GLOUCESTER MUSICAL FESTIVAL, SEPTEMBER 4th, 5th, 6th, and 7th, 1883.**

Principal Singers:—  
Miss ANNA WILLIAMS, Madame PATEY  
Madlle. AVIGLIANA, AND  
Miss HILDA WILSON.  
Miss MARY DAVIES, Mr. FREDERIC KING,  
Mr. EDWARD LLOYD, Mr. W. H. BRERETON,  
AND  
Mr. BOULCOTT H. NEWTH, Mr. SANTLEY.

Full particulars at Mr. Nest's, Westgate-street, Gloucester.

**PROPRIETORS OF COUNTRY NEWSPAPERS.**  
THE COUNTRY NEWSPAPER OFFICES will shortly be opened for the convenience of Country Newspaper Proprietors. It is a well-known fact that many proprietors of first-class country newspapers have not hitherto had a London Office owing to the heavy expense attending the same. To meet this want it is intended to open the Office under the above title in the course of a few weeks. Further particulars will appear in future Advertisements.—Address SECRETARY, 145, Strand.

**LITERARY ASSISTANT.**—A Short-hand Writer, accustomed to important Press Work, is open to ASSIST as AMATEUR, or in Sub-Editing, &c.—X. Y., M. F. White & Son, 33, Fleet-street.

**WANTED, by a Journalist of the highest qualifications, a fresh ENGAGEMENT as EDITOR, Sub-Editor, Secretary, Librarian, or in any literary capacity. He would be willing to undertake temporary work during the holiday season.—Address STRICK, 3, Havelland-terrace, Defoe-road, Lower Tooting, S.W.**

**AN EXPERIENCED JOURNALIST** will be happy to undertake the REVISION of MSS. for PUBLICATION. Researches in the Library of the British Museum, or any work of a literary character.—Address A. Z., care of Jas. Butler, Esq., Garrick-street, Covent-garden.

**LEADER-WRITER WANTED for a LIBERAL DAILY NEWSPAPER** in the West of England.—Apply, by letter only, to Editor, care of Mr. Atkinson, 52, Fleet-street, London.

**LANCASHIRE.**—WANTED, for a High-Class Publication, a TOPOGRAPHICAL and HISTORICAL SKETCH of LANCASHIRE, also a GEOLOGICAL DESCRIPTION of the County. Preference given to Gentlemen who have written on the subjects and County Clergymen.—A. B. C., Woodleigh Cottage, Denmark Park, London, S.E.

**WANTED, in a Publishers' Counting-House, a well-qualified CLERK;** one who has been accustomed to Publication Accounts and is a good and quick writer.—Apply by letter, stating experience, to Messrs. SAMSON LOW & Co., 158, Fleet-street, E.C.

**TO PRINTING OFFICE MANAGERS.**—WANTED, for a large London Office, a MANAGER, who must be a man of ability and experience and have filled a similar position. It is desirable that he be between 35 and 45 years of age. No notice can be taken of an application from any one who does not answer the description.—Apply, by letter only, to C. & S. care of Messrs. Adams & Francis, Advertising Agents, 59, Fleet-street, E.C.

**C. MITCHELL & CO., Agents for the Sale and** have several Newspaper Properties for Disposal.

**C. MITCHELL & CO. are instructed to ARRANGE a PARTNERSHIP** in an old-established COUNTY CONSERVATIVE PAPER in the Midlands, with Daily Evening issue attached. The Daily Paper promises to be a great success. An additional capital is wanted. Excellent plant. 1,500 to 1,800, required.

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**DIED, on the 31st July, at 29, Marina, St. Leonards-on-Sea, JOHN MCLELLAND, Esq., F.R.S., G.S., L.S., F.R.S. London, F.R.S. Bathon, Corresp. Memb. R.A. Turin, S. Nat. Hist. Boston, of 6, Lancaster-terrace, Regent's Park, N., late Principal Inspector-General of H.M. Indian Forces.**

**NOTICE.**—The patrons of the late Mr. FRANCIS BEDFORD are respectfully informed that the BUSINESS is STILL CARRIED ON as HERETOFORE by his Representatives and the same skilled employees, and all orders entrusted to the firm will receive their best attention.

This notice is inserted in contradiction to the statement which has been made that the business is closed.  
91, York-street, Westminster.

**MR. A. M. BURGHESE, AUTHORS' AGENT AND ACCOUNTANT.**—Advice given as to the best mode of Publishing. Publishers' Estimates examined on behalf of Authors. Transfer of Literary Property carefully conducted. Twenty years' experience. Highest references. Consultation free.—1, Falmouth-row, E.C.

**TO PROPRIETORS OF NEWSPAPERS AND PERIODICALS.**—WYMAN & SONS, Printers of the Builder, the Evening Times, Health, Knowledge, Truth, British Mail, the Furnisher, the Review, and other high-class Publications, call attention to facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION OF PERIODICAL LITERATURE, whether Illustrated or Plain. Estimates furnished to Proprietors of New Periodicals for either Printing or Finishing and Publishing.—74 to 78, Great Queen-street, London, W.C.

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**ROYAL MANCHESTER INSTITUTION.**

The Council of this Institution are prepared to RECEIVE APPLICATIONS from Gentlemen willing to deliver LECTURES in Manchester on subjects connected with Fine Art, Literature, or Science.—Address, by letter, to Mr. EDWIN W. MARSHALL, Secretary, Royal Institution, Manchester.

**CUTHBERT BEDE'S LECTURES.**—'Modern Humourists,' 'Wit and Humour,' 'Light Literature,' 'Humorous Literature,' 'Familiar Clerks,' &c., by the Author of 'Verdant Green.' They have been delivered in London, Windsor, Oxford, Cambridge, Hull, Birmingham, Wolverhampton, Newcastle-on-Tyne, &c.

Enriched with wit and anecdote, and illustrated with humorous readings from Dickens, Burnand, and other authors.  
Cuthbert Bede's name has attracted large and brilliant gatherings. He is an entertaining lecturer, and a reader of great dramatic power. He is fairly entitled to be ranked as a leading lecturer of the present time.

For terms and dates apply to Mr. Wm. Andrews, F.R.H.S., Literary Club, Hull.

**A. M. HEATHCOTE, B.A., Oriel Coll., Oxford,**  
PREPARES BOYS under Fourteen for Eton, Winchester, &c. Country House, close to the Hurley Woods, four miles from any town. Healthy situation and good air. Sixteen Pupils taken. Terms, 150s. and 135s.—Apply to A. M. HEATHCOTE, Esq., Woolley Green, near Romsey.

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**WOOLWICH, SANDHURST, &c.**—Rev. A. PRITCHARD, who for the last five years has been assisted by his brother Professor PRITCHARD, late St. M. Academy, Woodstock, a few VACANCIES for Next Term.—For particulars of all successes, including this month's address Rev. A. PRITCHARD, Hill Lands, Wargrave, near Henley-on-Thames.

**NEW ZEALAND.**—A HEAD MASTER is required for the HIGH SCHOOL at CHRISTCHURCH, NEW ZEALAND. Salary, 800s. per annum. An allowance made for expenses of passage to the Colony. Candidates to be eligible must have graduated in classical honours at Oxford or Cambridge and had experience in a Public School. Vice-Chancellor Jowett, the Rev. J. M. Wilson, and Arthur Ridgway, Esq., have consented to act as selecting Commissioners.—Application forms and further particulars can be obtained of W. KENNEDY, New Zealand Government Offices, 7, Westminster Chambers, London, S.W.—July 14th, 1883.

**UNIVERSITY COLLEGE, LONDON.**  
FACULTY OF SCIENCE, including the Departments of Engineering and Chemical and Mechanical Technology.  
THE SESSION will OPEN on OCTOBER 2.  
For detailed Prospectuses of the Courses of Instruction, Exhibitions, Scholarships, &c., apply to the College, Gower-street, W.C.  
TALFOURD ELY, M.A., Secretary.

**UNIVERSITY COLLEGE, LONDON.**

The Session of the FACULTY OF MEDICINE will begin on October 1. The Session of the FACULTIES OF ARTS and LAWS and of SCIENCE will begin on October 2nd.  
Instruction is provided for Women in all Subjects taught in the Faculties of Arts and Laws and of Science.  
Prospectuses and Copies of the Regulations relating to the Entrance and other Exhibitions, Scholarships, &c. (value about 2,000s.) may be obtained from the College, Gower-street, W.C.  
The Examination for the Entrance Exhibitions will be held on the 20th and 27th of September.  
The School for Boys will Reopen on September 25th.  
The College is close to the Gower-street Station of the Metropolitan Railway.  
TALFOURD ELY, M.A., Secretary.

**THE LONDON INTERNATIONAL COLLEGE.**

Spring-grove, Isleworth, Middlesex, W.  
Founded under the auspices of the late Richard Cobden.  
Boys can now be entered for the NEXT TERM, Commencing WEDNESDAY, September 19th.  
Three Entrance Exhibitions and Five Foundation Scholarships.  
Apply to the Head Master, H. R. LANE, M.A.

### THE COLLEGE HALL OF RESIDENCE for WOMEN STUDENTS in LONDON, 1, Ryng-place, Gordon-square.

The HALL will REOPEN OCTOBER 1.  
The Committee will be able to receive THIRTEEN STUDENTS in the Adjoining House, No. 2, Ryng-place, at the Commencement of the January Term, 1884.

Applications for admission to be made to the Principal, Miss Grieve.

ANNIE L. BUWNE, Hon. Sec.

### LEAMINGTON COLLEGE.

NEXT TERM begins WEDNESDAY, September 19th.  
Apply to the Principal, the Rev. Dr. Woon.

### BLACKHEATH PROPRIETARY SCHOOL.

President—The Right Rev. The LORD BISHOP OF ROCHESTER.  
Head Master—The Rev. E. WILTON SOUTH, M.A., Trinity College, Cambridge, Chancellor's Medalist and First Senior Optime.  
Pupils are Prepared for the Universities, the Indian Civil Service, and for other Examinations.  
The Next Term begins on TUESDAY, 11th 8-tember.  
For particulars apply to the SECRETARY, Proprietary School, Blackheath, S.E.

### ST. PAUL'S SCHOOL.—AN EXAMINATION for filling up about TWENTY VACANCIES on the FOUNDATION will be held on SEPTEMBER 4, 1883.—For information apply to the Governors, Mercers' Hall, E.C.; or to the School Secretary, St. Paul's Churchyard, E.C.

### ST. ANDREWS SCHOOL for GIRLS COMPANY, Limited.—ST. LEONARD'S SCHOOL, ST. ANDREWS, N.B.—Head Mistress—Miss DOVE, Certified Student of Girton College, Cambridge. This School provides for the DAUGHTERS of GENTLEMEN a THOROUGH EDUCATION at a moderate cost. House Girls received from the age of Nine. NEXT TERM begins October 3.

### LOUGHBOROUGH GIRLS' GRAMMAR SCHOOL, Loughborough.—Chairman, the Venerable Archdeacon of Leicester. This Endowed School gives a thorough and comprehensive Education. It is a Centre for the Cambridge Local Examinations. Fees, 4s. to 44s. per annum.—For Prospectus apply to the Head Mistress.

### BINGFIELD, BIRKDALE, SOUTHPORT.

MISS LEW-N receives BOYS for BOARD and INSTRUCTION between the ages of Six and Thirteen Years. The NEXT TERM will begin SEPTEMBER 24. Prospectuses on application. References kindly permitted to Prof. Huxley, F.R.S., LL.D., &c. 4, Marlborough-place, St. John's Wood, London; Dr. Carpenter, C.H. F.R.S., University of London, Burlington-garden; F. Nettelford, Esq., Stratham-grove, Norwood, London, S.E.; and others.

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### PRIORY HOUSE SCHOOL, Lower Clapton, E., and 57, The Common, Upper Clapton, E.

These Schools RESUME WORK on FRIDAY, 7th September.  
For Prospectuses communicate with Mr. ANDERSON, at latter address.

### BATH COLLEGE, BATH.

The NEXT TERM will commence on SATURDAY, September 22, 1883. Head Master, T. W. DEAN, Esq., M.A., late Fellow and Assistant Tutor St. Peter's College, Cambridge, and for ten years a Master of Clifton College.

### UNIVERSITY COLLEGE OF SOUTH WALES and MONMOUTHSHIRE.

(To be Incorporated by Royal Charter, with a Government Grant of 4,000, per annum.)

President—LORD ABERDARE.  
Vice-President—Mr. HENRY RICHARD, M.P.  
Treasurer—Sir H. HUSSEY VIVIAN, Bart., M.P.  
Principal—J. VILHAMU JONES, B.A., Oxon., B.Sc., Lond., Fellow of University Coll., London.

Election of Professors.  
The Council-Elect are now prepared to appoint PROFESSORS, LECTURERS, and DEMONSTRATORS as follows:—

PROFESSOR OF GREEK.  
PROFESSOR OF LATIN.  
PROFESSOR OF MATHEMATICS AND ASTRONOMY.  
PROFESSOR OF LOGIC AND PHILOSOPHY.  
PROFESSOR OF ENGLISH LANGUAGE, LITERATURE, and HISTORY.  
PROFESSOR OF CHEMISTRY.  
PROFESSOR OF BIOLOGY.  
LECTURER ON WELSH LANGUAGE AND LITERATURE.  
LECTURER ON FRENCH LANGUAGE AND LITERATURE.  
LECTURER ON GERMAN LANGUAGE AND LITERATURE.  
LECTURER ON MUSIC.  
DEMONSTRATOR IN PHYSICS.  
DEMONSTRATOR IN CHEMISTRY.

The Chair of Physics will be filled by the Principal, and the appointments to the Chairs of Celtic, Engineering, Geology, Mining, and Metallurgy will be made hereafter.  
The stipend of each Professor will be 300l. per annum, and that of the Lecturers as follows: Welsh, 100l.; Music, 100l.; French, 50l.; German, 50l. Two-thirds of the Fees will be divided amongst the Professors and Lecturers. The Salary of each Demonstrator will be 124l. per annum.  
The Principal and the Professors will form the Senate of the College. It is intended to open the College early in October.  
Applications, containing a full statement of qualifications, age, and experience, together with testimonials and personal references, must be in the hands of the Registrar before MONDAY NOON, August 20th, accompanied by Fifty Printed Copies for distribution among the Council. Further particulars may be obtained on application to

IVOR JAMES, Registrar.

### KING'S COLLEGE, LONDON.

The following PROSPECTUSES are now ready:—

1. THE THEOLOGICAL DEPARTMENT, including both Morning, Evening, and Preceptory Classes.
2. THE GENERAL LITERATURE DEPARTMENT, including Classes in preparation for the Universities and all the Public Examinations.
3. THE ENGINEERING AND APPLIED SCIENCES DEPARTMENTS.
4. THE MEDICAL AND PRELIMINARY SCIENTIFIC DEPARTMENTS.
5. THE EVENING CLASSES.
6. THE CIVIL SERVICE DEPARTMENT, including Post Office Female Clerks.
7. THE SCHOOL, including Upper Classical, Upper Modern, Middle and Lower Divisions.

Apply, personally or by postcard, stating which Prospectus is wanted, to J. W. CUNNINGHAM, Secretary.

### ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The WINTER SESSION will begin on MONDAY, October 1st, 1883.  
Students can reside in the College within the Hospital walls subject to the College regulations. The Hospital comprises a service of 710 beds, including 30 for Convalescents at Highgate.—For further particulars apply personally or by letter to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

A Handbook forwarded on application.

### ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

OPEN SCHOLARSHIPS IN SCIENCE.  
TWO SCHOLARSHIPS, of the value of 130l. each, tenable for one year, will be competed for on September 25th, and three succeeding days. One of the value of 130l. will be awarded to the best Candidate at this Examination under twenty years of age, if of sufficient merit. For the other, Candidates must be under twenty-five years of age.  
The Subjects of Examination are Physics, Chemistry, Botany, Zoology, and Physiology (no Candidate to take more than four subjects).  
The JEFFERSON Exhibition will be competed for at the same time. The Subjects of Examination are Latin, Mathematics, and any two of the three following languages, Greek, French, German. This is an open Exhibition, of the value of 50l.  
Candidates must not have entered to the Medical or Surgical Practice of any Metropolitan Medical school.  
The successful Candidates will be required to enter at St. Bartholomew's Hospital in the October succeeding the Examination.  
For particulars application may be made to the WARDEN of the College, St. Bartholomew's Hospital, E.C.

### ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

CLASSES for the UNIVERSITY OF LONDON MATRICULATION EXAMINATION.  
Two Classes are held at St. Bartholomew's Hospital in each year for the convenience of Gentlemen who are preparing for the Matriculation Examination at the University of London—from October to January, and from March to June. Fee for the Course of Three Months, 10l. 10s.

PRELIMINARY SCIENTIFIC EXAMINATION.  
A Class is held in the subjects required for the Preliminary Scientific Examination, and includes all the Subjects and Practical Work, as follows:—

Botany—The Rev. G. Henslow, M.A. Cantab.; Lecturer on Botany to the Hospital.  
Zoology and Comparative Anatomy—Norman Moore, M.D. Cantab.; Lecturer on Comparative Anatomy to the Hospital.  
Chemistry—R. E. Armstrong, Ph.D. F.R.S.  
Mechanical and Natural Philosophy—F. Womack, B.Sc.; Demonstrator of Natural Philosophy to the Hospital.  
Fee for the whole Course (to Students of the Hospital), 8l. 8s.; to others, 10l. 10s.

FIRST AND SECOND M.B. EXAMINATIONS.  
Special Classes in the Subjects required for these Examinations are held by the Lecturers. Fee (inclusive), 7l. 7s.  
These Classes are not confined to Students of the Hospital.

### THE MIDDLESEX HOSPITAL.—THE WINTER SESSION will begin on MONDAY, October 1st, with an Introductory Address by A. PEARCE GOULD, Esq., M.S. The Medical School, which has lately been considerably enlarged, provides the most complete means for the education of students preparing for the University of London, the Colleges of Physicians and Surgeons, and the other Licensing bodies.

Two Entrance Scholarships, of the annual value of 25l. and 20l. per annum, tenable for two years, and an Entrance Science Scholarship, value 50l., will be competed for on September 25th and following days.  
Further information may be obtained from the Dean or the Resident Medical Officer at the Hospital. ANDREW CLARK, Dean.

### THE AUTOTYPE COMPANY, 74, NEW OXFORD-STREET, W.C.

AUTOTYPE represents Permanent Photography, with special powers of artistic expression.

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SATURDAY, AUGUST 11, 1883.

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## LITERATURE

*La Légende des Siècles.* Par Victor Hugo. Tome Cinquième et Dernier. (Paris, Calmann Lévy.)

THE hours bring all things to all men save old age to Victor Hugo. For instance, they bring at last to the reader of French poetry the end of '*La Légende des Siècles*.' It will be remembered that on the first page of the second part of this splendid series of poetical pictures, which was issued on the poet's birthday, February 26th, 1877, appeared this notice:—

"La troisième et dernière partie de la '*Légende des Siècles*' sera prochainement publiée, à moins que la fin de l'auteur n'arrive avant la fin du livre."

In the due appearance of "la troisième partie" every one believed, but not in its being "la dernière partie," and assuredly no one could bring himself to contemplate for a moment "la fin de l'auteur." There are cases, it seems, in which the vitality of man's soul is so imperious that Death himself is for a time held at bay—held by "the glittering eye" of genius as the "wedding guest" was held by the eye of the Ancient Mariner. Otherwise how shall we account for such longevity of intellectual forces as we see in Æschylus, in Sophocles, in Goethe, and in Hugo? Whether the fact that '*La Légende des Siècles*' has been brought to a close is or is not a fact upon which the world is to be congratulated, is a question which will be variously answered; but that the great poet has been spared to bring it to that close is, at least, a subject for congratulation among us all.

No man can be pronounced happy till he is dead, nor can any epic, howsoever brilliant and successful its parts, be pronounced a success till the poet has given the world the last verse; for so potent is the final verse of a poem that by it the poet rewrites every line that has gone before. This, however, is not the case with a collection such as '*La Légende des Siècles*,' the unity of which is simply the unity of poetic tone, the unity of the splendid imagination before which the panorama of the ages has passed. And what is this unity of poetic tone which alone entitles this miscellany to be called a poem? It is an apprehension, at once profound and tender, of the pathos of man's mysterious life on the

earth; a pity such as has never before been expressed by any poet; a beautiful faith in God such as, in these days, can only find an echo in rare and noble souls; and an aspiration for justice and the final emancipation of man such as seems an anachronism, indeed, in a time which has given birth to Gautier and to Baudelaire on the one hand, and to Zola and his followers on the other. But where a literary work shows no other unity than that of the tone of the writer's mind, the unity of the poet's personality, it is always and yet never completed. '*La Légende des Siècles*' was as finished a work at the end of the first instalment as it is at the end of the fifth; nay, it was more nearly complete as a whole, inasmuch as the poetic style was more homogeneous. In spite of the wealth of the second portion, in spite of its splendid variety, the manner was often too pretentious for the matter—the tale was of little meaning, though the words were strong; and the poet himself produced the effect of a child strutting in his father's boots. In the matter of firmness and fulness of expression, M. Hugo's highest mark in poetry was reached in '*Zim-Zizimi*' and '*Sultan Mourad*'; both of these are in the first part of '*La Légende des Siècles*.' In these two astonishing poems the French language rises into an equality with the great poetic languages of Europe. The lines have the rhyme-emphasis of Dryden, and yet they have the colour and the sweetness of Keats. The great fault of the French heroic line is a wiry thinness and uncertainty of vibration, which contrasts sadly with the strength and splendour of our own heroic line in the hands of its greatest masters. But this infirmity is entirely conquered in the two poems we have mentioned—poems which, in point of style, are on that very account not in harmony with the voluble writing in this volume. Hence, as we say, '*La Légende des Siècles*' is not more, but rather less, complete than it was nearly a quarter of a century ago. Yet it cannot be said that there is any decadence of true poetic impulse here—any subsidence of that marvellous brilliance which dazzled the entire reading world of Europe when the first part of the book was published. Nor, on the other hand, is there any growth of those highest poetic qualities in which Hugo's magnificent poetry was always weak—such as self-dominance, serenity, and that wise sweetness of a balancing judgment, equitable alike to the slave in the field and to the king on his throne, which belongs to the mind we call "dramatic," whether the dramatist be the writer of the '*Edipus*' or the writer of '*Hamlet*.'"

In the heaven of art, however, there are many mansions, and the reader is not only content, but grateful and delighted, to accept Victor Hugo as he is—to admire him and love him and wonder at him as he gives us that art product which it is his special function to give. What he loves is goodness, what he hates is wrong; he has, like every true poet, a noble soul. Ignorant of history as a science—ignorant of everything, perhaps, but *belles-lettres*—to his fervid and unsophisticated soul the word "king" does not mean, as it means to Sophocles and Shakespeare, a man—a man placed by Circumstance at a certain point in the human web—a point which in a certain stage of social

growth is a necessary and inevitable condition of the web's existence and of the existence of every little community of strugglers on that web—as necessary and inevitable a condition as the corn on which the community feeds or the fire with which the corn is roasted. To Victor Hugo the word "king" simply means a monster—or, rather, it means the villain of French melodrama, the convenient evil machine who forges the father's will, who sets fire to the brother's hayrick, who seduces the village beauty, and is only frustrated in his diabolical attempt to destroy the entire social ship by being himself destroyed when the virtuous hero returns in the last act and claims his own. Hugo hates the "king" because to him—the impassioned boy of over four score years—the king is the simple and convenient impersonation of the wrong the poet loathes. His cosmogony may be that of fairyland or Cloudeuckoo town, but what of that? It is enough for us, his admirers, that in the great struggle of good and evil, which is the motive power of human life, the motive power of Nature herself, Victor Hugo is an active, if a somewhat too voluble warrior in the noble army of Ormuzd. No doubt a little less noise would be desirable, no doubt a little more of that conservation of energy which enables a good fighter for right to strike home would be welcome; but, as has been said, we must take Victor Hugo as he is, and be proud of him as one of the noblest products of our century. For when was poetry as an energy, poetry as one of those great human forces which go to the developing of the race, ever so concentrated in any one man of modern times as it is concentrated in Victor Hugo? Shelley alone can compete with him here, for Byron's undoubted energy was the energy of Demosthenes and not the energy of Pindar; it was the energy the proper literary expression of which was, perhaps, scarcely poetry at all; while the poetry of Coleridge, of Wordsworth, and of Keats, precious as it is, is for the most part the poetry of art rather than the poetry of energy. And this energy not all the sorrows and trials of all Victor Hugo's years can abate. As a poetic artist Goethe remained to the last supreme, but poetry, save as an art, flagged under the growing weight of the years. But neither fate, nor chance, nor time can quell the fire of Victor Hugo, as the two longest and most ambitious poems in the volume show. Also they illustrate, it must be owned, those special infirmities of his which neither fate, nor chance, nor time can cure.

In the first of these poems, '*Les Quatre Jours d'Elciis*,' M. Hugo, having discovered that the time is out of joint, thinks to set it right by railing at the dislocation, by cursing it through the mouth of an old man in the time of Otho:—

Vérone se souvient d'un vieillard qui parla  
Pendant quatre jours, grave et seul, dans la Scala,  
A l'empereur Othon qui fut un prince oblique;  
Othon tenait sa cour dans la place publique,  
Ayant sur les degrés du trône douze rois.  
Empereur d'Allemagne et roi d'Arle, Othon trois  
Étant malade avait fait allumer un cierge  
Et fait vœu, s'il était guéri, grâce à la Vierge,  
D'entendre et d'écouter, lui César tout-puissant,  
Tout ce que lui dirait n'importe quel passant,  
Devant les douze rois et la garde romaine,  
Cet homme parlait-il pendant une semaine.

Donc un passant fut pris rentrant dans sa maison.  
On était aux beaux jours de la tiède saison ;  
Le passant fut conduit devant le trône ; un prêtre  
Lui fit savoir le vœu du roi d'Arle, et le maître  
Lui dit : Aboie aussi longtemps que tu voudras.  
Alors, comme autrefois devant Saül Esdras,  
Pierre devant Néron et Job devant l'Abime,  
L'homme parla.

Le trône était sombre et sublime ;  
Cent archers l'entouraient, pas un ne remuait ;  
Et les rois semblaient sourds et l'empereur muet.  
On voyait devant eux une table servie  
Avec tout ce qui peut satisfaire l'envie  
Des heureux, des puissants, de ceux qui sont en haut,  
Viandes et vins, fruits, fleurs, et dans l'ombre un billot.

L'homme était un vieillard très grand, à tête nue,  
Tranquille ; on l'emmenait chez lui, la nuit venue,  
Puis on le ramenait le matin ; il était  
Comme celui qui parle au tigre qui se tait ;  
Il fit boire à César son vœu jusqu'à la lie ;  
Et sa sagesse fut semblable à la folie.

Il parla quatre jours, toute la cour songea,  
Et, quand il eut fini, l'empereur dit : Déjà !

For four days the old man lets forth a flood of abuse of things and men in general, and contrasts them with the things and men of the good old past — a somewhat strange line of argument if the central thought giving unity to 'La Légende des Siècles' is, as certain French critics have declared, the development and progress of man. This, however, may be passed by; but the mistake into which M. Hugo falls is one which he shares with Carlyle, the mistake of supposing that railing is an effective weapon of attack in literature. The great strength of Juvenal and Swift is that, if the steed of the war-chariot is Rage, the hand at the reins is the powerful hand of Scorn. Without self-dominance there can be no effective satire. The moment the satirist's anger begins to splutter the laugh turns against himself. A single sarcasm of Voltaire's or of Talleyrand's is more mischief-working than a hundred lines of sonorous declamation. And it is the same in life, in every grade of life, high or low. Not only do we see that in the wit combats between two polished intellectual gladiators self-possession is itself victory, but even when two fish-women quarrel in Billingsgate the spectators will wait to see which combatant is the first to lose temper; they will stand and watch each of the two faces for the flush of helpless rage, they will watch the clinched hands for the first convulsive twitching of the fingers indicative of the waning of self-control, and then, and not till then, will follow the roar of laughter at her who has been conquered by herself. This is a lesson, however, that Victor Hugo could never learn. Hence his futility as a satirist.

For four days the old man in this poem goes on declaiming, while Otho listens. But just as the reader is beginning to feel disgust at the emperor's patience, and to faint amid a whirlpool of words compared with which the vortex that drowned Captain Webb was gentle and tame, he is relieved and delighted to find that Otho does really know exactly what to do with a head so garrulous as that of this intolerable old man :—

Les yeux sous les sourcils, l'empereur très clément  
Et très noble écouta l'homme patiemment,  
Et consulta des yeux les rois ; puis il fit signe  
Au bourreau, qui saisit la hache.

—J'en suis digne,  
Dit le vieillard, c'est bien, et cette fin me plaît.—  
Et calme il rabattit de ses mains son collet,

Se tourna vers la hache, et dit :—Je te salue.  
Maîtres, je ne suis point de la taille voulue,  
Et vous avez raison. Vous, princes, et vous, roi,  
J'ai la tête de plus que vous, ôtez-la-moi.

'La Vision de Dante' is the second of the longer poems we have indicated. This noble poem seems to have been written in 1853. It is so vigorous, so eloquent, and so melodious that he who can read it without a glow of admiration must be impervious indeed to fine poetry. Its nature and scope can best be shown by quoting its opening:—

Dante m'est apparu. Voici ce qu'il m'a dit :

Je dormais sous la pierre où l'homme refroidit.  
Je sentais pénétrer, abattu comme l'arbre,  
L'oubli dans ma pensée et dans mes os le marbre.  
Tout en dormant je crus entendre à mon côté  
Une voix qui parlait dans cette obscurité  
Et qui disait des mots étranges et funèbres.  
Je m'écriai : Qui donc est là dans les ténèbres ?  
Et j'ajoutai, frottant mes yeux noirs et pesants :  
Combien ai-je dormi ? La voix dit : Cinq cents ans ;  
Tu viens de t'éveiller pour finir ton poème  
Dans l'an cinquante-trois du siècle dix-neuvième.

Et je me réveillai tout à fait ; je n'avais  
Plus rien autour de moi ; la tombe aux durs chevets  
S'était évanouie avec sa voûte sombre,  
Et j'étais hors du temps, de la forme et du nombre ;  
Debout sans savoir où ni sans savoir sur quoi.  
Enfin un peu de jour arriva jusqu'à moi,  
Mes prunelles s'étant à l'ombre habituées ;  
Alors je distinguai deux portes de nuées,  
L'une au fond, devant moi, l'autre en bas, au dessous  
D'un brouillard composé des éléments dissous,  
Comme un puits qu'on verrait dans les eaux. La première,

Splendide, semblait faite avec de la lumière ;  
C'était un tron de feu dans un nuage d'or ;  
Quelqu'un, celui qui parle aux sibylles d'Endor,  
Pour construire cet arc, splendide météore,  
Avait pris et courbé les rayons de l'aurore ;  
Du moins je le pensai, non sans frémissement.  
Cette porte, où luisaient l'astre et le diamant,  
Brillait au plus profond de l'espace livide  
Comme un point lumineux et posait sur le vide ;  
On voyait au-dessous le libre éther flotter,  
Car nul mont n'eût osé s'offrir pour la porter  
Et sous les saints piliers de cette arche vivante  
Le Sinaï lui-même eût croulé d'épouvante.  
L'autre porte à mes pieds montrait son cintre obscur  
Noir comme une fumée, et ridé comme un mur  
Vaguement aperçu dans des épaisseurs mornes,  
Mélant ses bords confus aux profondeurs sans bornes,  
Espèce d'antre informe en ténèbres construit,  
Cratère fait de bronze et couronnant la nuit.  
Cette porte semblait la bouche des abîmes.

Songeant à tous les maux qu'ici-bas nous subimes,  
Mon esprit, où la crainte accompagnait l'espoir,  
Du portail rayonnant allait au perche noir,  
Et me ressouvant de ce qu'on fait sur terre,  
J'entrevis que c'étaient les portes du mystère.  
Soudain tout s'éclipsa, brusquement obscurci.

In a word Dante finds himself in that region of "Nowhere" which we, after our humble fashion, attempted to describe when reviewing Mr. Meredith's volume the other week. Here he saw sights and heard words which can only be seen and heard in that remarkable country—sights and words whose sublimity and whose beauty only Dante's own genius or the genius of Victor Hugo could adequately render:—

Pendant que je songeais, l'espace  
Vibra comme un vitrail quand un chariot passe,  
Et je vis apparaître un ange surprenant.  
C'était un être ailé, sévère et rayonnant.  
Comme Jésus du front passait les douze apôtres,  
Ce bel archange était plus grand que tous les autres,  
Il avait la hauteur de deux stades romains ;  
Il tenait les morceaux d'un glaive dans ses mains ;  
Il portait sur sa tête ingénue et superbe  
Ce mot des cieus, ce mot qui contient tout le verbe :  
—Justice.—On le pouvait lire distinctement,  
Chaque lettre du mot était un diamant.

Before this angel the various iniquitous institutions of man and their victims are paraded. The angel examines the wrongdoers

by the testimony of the victims, with especial reference to the crimes connected with Hungary and Italy, and contemptuously dismisses the delinquents as, like Fenian approvers, they turn and inform against each other. The entry of the judges of the earth is especially grand:—

L'ange leva le doigt, et je vis, dans la brume,  
Monter et crotter au fond des brouillards épais  
Une espèce de cirque, et là, muets, assis,  
Un tas d'hommes vêtus d'hermine et de simarres,  
Et je vis à leurs pieds du sang en larges mares,  
Des billots, des gibets, des fers, des piloris.  
Ces hommes regardaient l'ange d'un air surpris ;  
Comme, en lettres de feu, rayonnait sur sa face  
Son nom, Justice, entre eux ils disaient à voix basse :  
—Que veut dire ce mot qu'il porte sur son front ?

"Les rois," of course, do not escape the arraignment. But just as the soldiers in this poem lay their crimes at the doors of the kings, so the kings lay their crimes at the door of the Pope, who, having no one to inform against but God, receives the punishment of all.

In execution the poem is exceedingly grand. But the voice is the voice of Victor Hugo, that is to say, it is an un-Dantesque as a voice can well be. Where Dante would have used three words the French poet uses thirty. Indeed, the main charge that can be brought against this noble poem is that it fails as a dramatic monologue. Here, as in 'Les Quatre Jours d'Elciis,' there is not only no artistic identification of the poet with the character assumed, but apparently there is no serious attempt at such an identification. This, indeed, is at once the impeachment against the poem as a work of art and its only defence—there is no attempt at artistic identification. Where there is no attempt, it may be said, there is no failure. But if in dramatic monologue the speaker is a mere name through which poetry of a purely subjective kind is uttered, it is a serious damage to the effectiveness of the writing to adopt the form of dramatic monologue at all.

Perhaps among all the errors into which the poetic artist is apt to fall there is none more surely fatal than that of attempting to mould into objective forms matter of a purely subjective nature and personal to the artist. It then loses that sincerity which vitalizes the one kind of poetry and that dramatic illusion which vitalizes the other. Over and over again has Victor Hugo fallen into this error. Eloquent invective of an entirely personal kind—invective which would have been most effective if uttered by Victor Hugo in his own person—becomes positively silly when put into mouths that never could have uttered it. In such clumsy attempts at the dramatic monologue as we get in 'Les Quatre Jours d'Elciis' and 'La Vision de Dante,' it is not that Victor Hugo has really, as he seems to have, less power of artistic identification than other people, but that—owing to that colossal egoism which sets him far above all other egotists who have yet appeared in literature—he, like a certain egoist in the 'Midsummer Night's Dream,' is not content to speak through another mouth unless he can also make it manifest to the universe that the voice behind the mask is his and none other's. Hence in his dramatic monologues he seems to have no dramatic imagination at all, and it is a pity that he should have ever attempted a form where there are no trammels of theatric



requirements to keep his lyric self-assertiveness within bounds.

But that which here is Victor Hugo's infirmity is in other departments of poetic art his strength. As a pure lyrist Hugo's place among the great poets of the world is beyond cavil. Here, though writing in an inferior language, he ranks with the greatest masters of Greece, of England, and of Germany. Fine as are his poetical dramas, the imagination vitalizing them is lyric rather than dramatic. His dramatic work is achieved by mere variety of mood, and not by the power which creates new personalities. And had he attempted no other kind of poetry than lyrical his would still have been the first name in French poetry. Whatsoever there is of defective in his work arises from the importation of lyrical force into forms which are essentially non-lyrical. For good and for ill, his genius has often been contrasted with Shakespeare's. But, in truth, no writer can be properly contrasted with Shakespeare, who embraces and fuses all opposites. Victor Hugo's true opposite in temperament and in method is Walter Scott, or, perhaps, the French writer whose genius it was till the other day the fashion to disparage—Alexandre Dumas. But it is Hugo's poetry alone which is under discussion just now, and in his poetry he is a born troubadour, while Scott was a born *trouvère*. The distinction is vital and fundamental, and touches the basis of poetic art. With the born *trouvère* the story or situation is the end, of which the musical language is the means; with the born troubadour the form is so beloved, the musical language is so enthralling, that, howsoever beautiful may be the story or the situation, it is felt to be no more than the means to a more beloved and beautiful end. To the first of these classes belong writers like Walter Scott; to the second belong writers like Victor Hugo. Scott has been grievously wronged in criticism by the ignoring of this distinction. And in criticizing Victor Hugo it is absolutely necessary to bear it in mind, for much of his work is spoilt because he—a born troubadour—tries to do the work of the born *trouvère*. Nor is his case without precedent, for in comparing the poets of the *langue d'oc* with the poets of the *langue d'oïl*, this is what strikes us at once—there are certain troubadours who by temperament ought to have been *trouvères*, and there are certain *trouvères* who by temperament ought to have been troubadours; surrounding conditions alone have made them what they are. There are those whose impulse, though writing lyrics in the *langue d'oc*, is to narrate; and there are those whose impulse, though writing *fabliaux* in the *langue d'oïl*, is simply to sing. In other words, there are those who, though writing in the *langue d'oc*, are more impressed with the romance and wonderfulness of the human life outside them than with the romance and wonderfulness of their own passions, and who delight in depicting them in any form that may be the popular form of their time; and there are those who, though writing in the *langue d'oïl*, are far more occupied with the life within than with that outer life which the fashion of their time and country calls upon them to paint—born rhythmists, who “lisp in numbers, for the numbers come”—who

must sing, who translate everything external as well as internal into verbal melody, as Weber translated into music every landscape through which he passed. Of the former class Peire Vidal, of the latter class the author of ‘Le Lay de l'Oiselet,’ may be taken as the respective types.

Now, though weak writing comes from lack of literary force in the writer, most of the bad writing in the world is simply literary force out of place, as in the cases of these troubadours and *trouvères*. In Victor Hugo there is more literary force working out of place than in any other great writer who ever lived, and this is why adequate justice has never been done, and never will be done, to his astonishing powers. If the specimens of literary force out of place were eliminated from ‘La Légende des Siècles,’ the collection would be of sufficient richness to make the fortune of any other living French poet, while the work itself would gain by the loss. If the literary force out of place in ‘Les Misérables’ and ‘Les Travailleurs de la Mer’ were in the same way eliminated from those two splendid works, the writing would be sufficient in quality and also in quantity to place the producer high among the prose writers of his time, while the stories would gain immensely by being freed from such a load.

Among the lyrics in this volume the most perfect, perhaps, are ‘La Chanson des Doreurs de Proues,’ ‘Les Paysans au Bord de la Mer,’ and ‘Océan.’ ‘Océan’ is full of rare beauties. Here is a lovely stanza:—

Je m'appelle solitude,  
Je m'appelle inquiétude,  
Et mon roulis  
Couvre à jamais des navires,  
Des voix, des chansons, des rires,  
Ensevelis.

Again, take these:—

Ma plaine est la grande plaine;  
Mon souffle est la grande haleine;  
Je suis terreur;  
J'ai tous les vents de la terre  
Pour passants, et le mystère  
Pour labourer.  
Le météore en ma houle  
Tombe, la nuée y croule  
En rugissant;  
L'écueil, écumant monarque,  
A qui je donne la barque,  
Me rend le sang;  
L'aurore avec épouvante  
Regarde mon eau vivante,  
Mes rocs ouverts,  
Mes colères, mes batailles,  
Et les glissements d'écaillés  
Sous mes flots verts.

The metre of ‘Les Paysans au Bord de la Mer’ for simple sweetness can scarcely have its equal in French, or, indeed, in any other poetry. We will end our review of a book so full of beauties that it is impossible to do it justice by quoting ‘Le Bey Outragé,’ which for Oriental colour is equal to anything in ‘Les Orientales’:—

Le vieux bey de la régence  
Murmure en baisant le front;  
Demain s'appelle vengeance  
Quand hier s'appelle affront.  
Lui qui creusa tant de fosses  
Que, lorsqu'il passe, inclément,  
Le ventre des femmes grosses  
Tressaille lugubrement,  
Il tient nu son cimeterre;  
Pâle, il bâille par instants;  
Puis il regarde la terre  
Comme si disait: Attends,

Il rêve. On sent qu'il résiste  
Comme le pin des forêts,  
Et qu'il sera d'abord triste  
Pour être terrible après.  
Ses regards sont insondables;  
Son glaive dans ses yeux luit;  
Ses paupières formidables,  
Où passe un éclair de nuit,  
Laissent, sans qu'il les essuie,  
Tomber sur son yatagan  
Ces larges gouttes de pluie  
Qui précèdent l'ouragan.

*Imperatoris Justiniani Institutionum Libri Quattuor.* With Introductions, Commentary, Excursus, and Translation by J. B. Moyle, B.C.L. 2 vols. (Oxford, Clarendon Press.)

In common with other works issued from the Oxford University Press, Mr. Moyle's edition of the Institutes does the greatest credit to those who have accomplished the ministerial task of preparing it for the perusal of the public. With regard to the work itself, it is certain that the introductions, notes, &c., must have been prepared with much labour; and as they claim to be founded on the works of Puchta, Schrader, Baron, and Von Vangerow, there can be little doubt that they will be useful to the reader. It may be suggested, however, that the notes (or, as Mr. Moyle calls them, the commentary) would have been more convenient if they had been thrown into a shorter form, for at present they occupy, apparently, rather more space than the text. The result of this plethora of explanatory matter is that the translation is relegated to a separate volume, instead of being placed with the text as in other well-known editions. The text followed is that of Krüger in his and Mommsen's edition of the ‘Corpus Juris Civilis’ (Berlin, 1877). As a translator Mr. Moyle acknowledges his obligations to several earlier writers; but the acknowledgment will scarcely be received as a compliment, for his own version is by no means a model of what a translation should be. He lays down some very good rules as to the translation or non-translation of technical terms, but he does not always adhere to them. The term *sui hæres* is, beyond almost all others, one falling within the category of technical expressions which should be left untouched; but we find that it has to give place to the awkward substitute “self-successor.” Apart from the obvious inelegance of this compound, it has the additional vice of stamping approval on an etymology which, though admissible as a mere matter of theory, is by no means to be accepted as established by facts. We allude to the notion that the *sui hæres* were so called as succeeding to a property which was already partly their own—a far-fetched derivation which must certainly yield in probability to that suggested by Papinian, namely, that they were designated thus because, according to their very definition, they were in *potestate*, and were thus, so to speak, the testator's own. The legislator's definition of *nuptia* is erroneously translated, the words “individuum consuetudinem vite” being rendered “the habitual intercourse of daily life,” and the whole antithetical force of the passage being thus thrown away. It is not often, perhaps, that so decided a blunder as this occurs, but

there are numerous passages which convey something more or something less than the original. On the subject of agency Justinian is made to say, "If you have money lying idle in your cash-box, and on So-and-so's advice buy something with it, or put it out at interest, you cannot sue that person by the action on agency, although your purchase or loan turns out a bad speculation." As a matter of fact there is not a word in the original about a cash-box or interest; and we question very much whether "although your . . . speculation" can be considered a true rendering of "*quamvis non expedit tibi eam emisse vel credidisse*." In the division of actions into real and personal we find "*ei dare aut dare facere oportere*" rendered "ought to convey something to, or do something for him," a translation which might suit a different text well enough, but which takes no account of the second *dare* in the reading adopted by Mr. Moyle. In the preliminary definitions *jus civile* is translated "the civil law of Rome," though the very essence of the passage is that the words, as there used, mean the law of any (no matter what) specific country. In the part of the Institutes respecting *alluvio* it is laid down that, if an island rises in the middle of a river, it belongs to the riparian owners on either side "*pro modo latitudinis ejusque fundi, quæ latitudo prope ripam est*," which we take to indicate very clearly "in proportion to the width of each farm (or each owner's farm) measured along the bank," a meaning very inadequately expressed by the words "in proportion to the extent of their riparian interest." The passages hitherto quoted exhibit errors of one or more of three distinct kinds, namely, misapprehension of meaning, superfluity, and insufficiency; but in the passage respecting *necessarius hæres* faults of all three kinds will be found; for "*unde qui facultates suas suspectas habent*" is rendered "when a man's affairs are embarrassed" (instead of "*thought to be embarrassed*," or the like), the words "the heir may be insolvent rather than the testator" are simply interpolated, and "*a creditoribus possideantur vel distrahantur vel inter eos dividantur*" shrinks up into "may be sold by the creditors and divided among them." In extenuation of many of the translator's wanderings from his original it may perhaps be urged that his meaning follows naturally from that of the legislator, e.g., if money is kept at home (*domi*), it is sure to be kept in a cash-box; if money is lent, it may be assumed to be lent at interest, and so on; but the obvious answer is that, independently of the doubtful nature of such inferential conclusions, it is a translation that Mr. Moyle professes to give, and it is therefore a translation, and not a set of inferences, that the reader will doubtless require.

*Through the Zulu Country: its Battlefields and its People.* By Bertram Mitford. With Five Illustrations. (Kegan Paul, Trench & Co.)

NOTWITHSTANDING the important place which Zululand has occupied in the public eye during the last four or five years, it is still only vaguely known to the English reader or even to the average South African

colonist. This is due to several causes. Zululand lies away from the beaten track of travel, and is therefore only visited at rare intervals by hunters and other travellers who are willing to cut themselves adrift from all the comforts of civilized life. Moreover, its disturbed condition during the last few years has checked intercourse with the neighbouring colonies, and involved the internal affairs of the country in confusion and obscurity. Mr. Mitford is enabled to make a substantial contribution to our knowledge of Zululand, because since the war he has visited many parts of it and conversed freely with both chiefs and people in their homes. Although he was only a bird of passage, his impressions, on the whole, are those of an acute and impartial observer. He displays a reticence not always characteristic of South African travellers. He describes graphically what he saw and heard during his journey, but at the same time avoids putting himself forward as an authority on subjects which he was unable to investigate.

The readers of Mr. Mitford's pages are taken to all the principal places with which the public were made familiar by the Zulu war; and the descriptions he gives of the various battle-fields on which English and Zulu warriors so fiercely fought for the mastery will be found to possess a more than ephemeral interest. Isandhlwana naturally occupies a foremost place in his narrative. The appearance of the camp ground is most discreditable to the British authorities. Mr. Mitford records the fact that at the period of his visit the remains of some of our soldiers were partly uncovered through the wearing away of the soil by rains, and as public attention has been repeatedly called to this state of things, it is difficult to exonerate the authorities from the charge of having been guilty of something like deliberate irreverence or neglect. We may add that decency suggests the desirability of steps being at once taken to collect the relics of the dead in order that they may be buried together in one grave. Like other visitors, Mr. Mitford was struck with the lion-like shape of Isandhlwana, and he also discovered that it resembled the sphinx badge of the unfortunate 24th Regiment:—

"I showed one of these badges, picked up on the field, to a Zulu warrior who had taken part in the battle, and drew his attention to the coincidence. He gave a start and ejaculation of astonishment, and shook his head in deprecation of the 'uncanniness' of the whole proceeding."

Mr. Mitford gives two accounts of the battle from the lips of warriors of the Umbonambi and Nokenke regiments, which enable the reader to form a vivid picture of the unsparing slaughter that took place on both sides, as well as of the heroic stand our soldiers made against overwhelming numbers. These accounts do not add much to our information, except that, in Mr. Mitford's opinion, they show there was no such failure of ammunition on the side of the British as was generally supposed. Subsequently the author visited Vumandaba, who commanded the Kandampemvu regiment at Isandhlwana; and from him he learned "how stubbornly many of our soldiers had fought to the last, many of them using their pocket knives when their bayonets were wrenched from them." After the battle some of the Natal papers charged the Zulus with having

committed acts of savage cruelty; and the story of the flaying alive of a drummer-boy especially excited public indignation. Mr. Mitford's inquiries satisfied him that it is foreign to the habits of the Zulus to torture their enemies, and that

"our unfortunate countrymen who fell on that fatal day were spared the most horrible side of savage warfare, and met their deaths as soldiers in the thick of battle, at the hands of a foe in every respect worthy of their steel."

Mr. Mitford visited the scene of the Prince Imperial's death in company with Sabuza, a petty chief, who has well kept the promise he made to take care of the monument the Queen erected on the spot where the young prince fell. It appears that a Zulu named Xamanga, who was subsequently killed at Ulundi, was the first to stab the prince; but as he received no fewer than eighteen assegai wounds, it is impossible to say who inflicted the fatal blow. All the Zulus did not approve of the act. Mehlo-ka-zulu, whose capture of his father's fugitive wife on British territory was one of the pretexts for the war, expressed his opinion on the subject in chivalric language. He said

"he remembered the affair, and was sorry when he heard of it. That wasn't the way to kill a man, to creep up to him in the grass and shoot him. Zulus ought to meet their enemies in the open, in fair fight, as they did us at Isandhlwana and at Kambula, and again at Nodwengu; then so much the worse for whoever was beaten, but the way in which the prince had been killed was not good."

Mr. Mitford visited Etshowe, Ulundi, Hlobane, and Kambula. At all these places he observed traces of the war; but he was surprised at seeing among the Zulus so few wounded men—a circumstance which the Natal natives, who were largely employed as an auxiliary force, could probably have explained to him. He was the guest of John Dunn, and gives a glowing account of that chief's hospitality at his mountain residence at Ncanduku. Mr. Mitford complains that many ungenerous things have been said and written about his host. He instances the charge so often brought against Dunn of having supplied the Zulus with firearms before the war. Mr. Mitford thinks it is sufficient to answer that Dunn was not the only white man who sold guns to the natives, and that a musket is less dangerous in the hands of a Zulu than an assegai. Mr. Mitford hardly does justice to the case of Dunn's accusers. It may be disputed whether the possession of a gun makes the native more or less formidable as an enemy, but at any rate the public opinion of South Africa is adverse to supplying natives with firearms; and it will be remembered that the fact that Cetywayo—although at the instance of Dunn—had armed some of his soldiers with rifles was put forward as conclusive evidence of his warlike intentions. Moreover, it is alleged that at the time Dunn was engaged in the trade he received a salary from the Natal Government, and knew perfectly well that the colony in whose service he was had legally prohibited the sale of guns to the natives. These are points in the indictment against Dunn which Mr. Mitford ignores. He is equally unfortunate in defending Dunn as a polygamist. He contends that as Dunn lives in Zululand, and does not bring his wives with him when



he visits Natal, "his domestic relations are entirely his own concern." A sufficient answer to this is that Dunn is not a mere private individual, with whose personal character the British Government have nothing to do, but that when they set him up as one of the thirteen kinglets they assumed before the world some responsibility for his moral fitness for the position. Mr. Mitford's reasoning throughout is of the shallowest kind. He thinks that as Dunn proved useful to Lord Chelmsford, it is "ungrateful" to denounce him as a traitor to Cetywayo; but whatever justification a government may be able to make for employing agents of the baser sort, it is surely too much to expect the public to condone acts which, when judged by even the lowest standard of morality, must be regarded as detestable.

Mr. Mitford saw neither Hamu nor Zibebu, but he came in contact with a man who has probably played an important part in the series of tragic events which have resulted in the overthrow of Cetywayo—we refer to Colenbrander, Zibebu's chief white adviser. Mr. Mitford met this somewhat remarkable person—who may be regarded as a fair type of the white traders who acquire influence with native chiefs—at a trading store on the banks of the Inyoni river. His sketch of Colenbrander is interesting:—

"Being Sunday the store is closed, and we sit in the shade smoking and discussing affairs in general. Presently the tramping of hoofs announces the approach of a party—two white men and a native on horseback leading spare horses. The new arrival is introduced to me as 'Mr. Colenbrander,' and I find myself shaking hands with a pleasant-looking man of about thirty, every inch the frontiersman, with dark beard and bronzed complexion, and dressed in buckskin suit, with riding boots and spurs; a revolver in its holster is slung round him, and a formidable clasp knife hangs from his belt. The removal of his hat displays a deep scar over the temple several inches in length, pointing to what must have been a very awkward and dangerous wound; it is, in fact, the result of a blow from a battleaxe received during an intertribal foray some months previously. Separated from his party while pursuing the losing side, he was endeavouring to ride down a fugitive, who turned upon him, and a severe hand-to-hand conflict ensued. The savage expecting no quarter, nor deigning to ask it, fought with all the reckless courage which characterizes his race, and laid about him lustily with his axe, then driving an assegai into his adversary's head he strove with all his might to work it down into the brain; Colenbrander, however, seized his wrist, and for some moments thus they struggled. But the Zulu warrior, though a powerful man, was no match for the cool pluck and determination of the European, and, severely wounded in more places than one, Colenbrander succeeded at last in killing his antagonist, stabbing him to the heart with his own assegai. This encounter added not a little to the reputation for pluck and resolution which he already enjoyed. Johan Colenbrander is of Batavian origin; during the war he served as a volunteer in the corps of Guides with the coast column under General Crealock, and took part in the battle of Gingindlovu. He is now established as a trader in Zibebu's country and is much trusted by that chief, to whose place, some 150 miles further north, he was journeying at the time of our meeting. He is adviser and confidential agent to Zibebu, and a man of some importance in Zululand."

Mr. Mitford's friendship for John Dunn gives importance to his testimony as to the popularity of Cetywayo in those parts of Zululand which he visited. He was repeatedly made the depository of the desire of both chiefs and people that Cetywayo should be returned to Zululand. The following is one of his conversations with natives on the subject:—

"Then they [the Zulus] began to talk about Cetywayo. 'Where was he?'

"'Oh! he was all right,' I replied, 'and well taken care of'; at which they seemed pleased.

"'Were they attached to him? Was he a good king?' I asked.

"'Ehó! kakúlu (yes; greatly),' this with emphasis; 'he was a good king and beloved by all the people.'

"'Didn't he "eat up" and kill a great many people?'

"'No; not many. A few were killed for *umtagati* (witchcraft), but that was all right; if he (the speaker) were guilty of *umtagati* he would deserve to be killed too. Yes; Cetywayo was a good king, and all the people were sorry he had been taken away.'

Mr. Mitford gives it as his opinion that Cetywayo "was animated with a real desire for the welfare of his people, and naturally inclined for peace." He says that the king did not get on well with the missionaries, and he points out that the latter ought to make more allowance than they do for the fact that their teaching "is contrary to the most rooted convictions and time-honoured customs of the nation." He has formed a very high opinion of the Zulus, whom he describes as "a quiet, kindly, light-hearted race"; adding that they are also "sober, cleanly, and honest." Although we do not agree with all his views, we think that his work is calculated to remove many misconceptions concerning a people who have genuine claims upon our sympathy and goodwill.

*Skobelev and the Slavonic Cause.* By O. K. (Longmans & Co.)

MODERN warfare is a matter-of-fact business by no means favourable to the production of romantic characters. In spite of this there are certain soldiers in the nineteenth century who appeal as strongly to the imagination as their mail-clad predecessors in the Middle Ages. One of these exceptional beings was General Skobelev, whose early and somewhat mysterious death was in harmony with a life as romantic as any narrated in the chronicles of Froissart or Monstrelet. Skobelev was born at St. Petersburg on September 29th, 1843, and died on July 7th, 1882, not without suspicion of foul play. Into the thirty-nine years which intervened were crowded personal achievements sufficiently numerous and striking to constitute the basis of a score of sensational novels. Skobelev could boast no illustrious origin. His grandfather was a sergeant in the Russian army at the close of the last century. His grandfather Ivan won his way by stout fighting, in the course of which he was mutilated and covered with scars, to the rank of general and the position of governor of St. Petersburg. He was also a dramatic author, his plays, written chiefly for soldiers, being at one time very popular in the army. Ivan's seventh son rose to be a lieutenant-general of cavalry, and distin-

guished himself in the last Russo-Turkish war. He was the father of O. K.'s hero. In 1861 young Skobelev entered the University of St. Petersburg. The students, however, indulging in political demonstrations—Skobelev took no part in them—the university was closed soon after his arrival. He then entered the cavalry of the Guard as "first ensign"—not a commissioned rank—and in 1863 receiving a commission, accompanied his regiment to Poland, where the rebellion was raging. At the close of the campaign he entered the Staff Academy, where he attracted attention, and while still a student there he went to Denmark and witnessed the operations of the Dano-German war. Having finished his course of study, he in 1869 went to Central Asia, and took part in General Abramoff's expedition to the borders of Bokhara. Removed to Krasnovodsk, he was placed by Col. Stoletoff in command of a detachment of cavalry, and executed with uncommon daring and ability several important reconnaissances. Returning to St. Petersburg, he was attached to the staff of the Guards. In 1872 he was appointed aide-de-camp to the chief of the staff of the 22nd Division with the rank of captain, and a few months later given the command of a battalion of the Stavropol regiment in the Caucasus.

In April, 1873, Skobelev, by this time a lieutenant-colonel, commanded the advanced guard of Col. Lomakine's column, which was directed to undertake the desert route to Khiva, with orders to join General Verevkine at Kungrad. In twenty-nine days the column accomplished 400 miles of desert, for the most part unexplored, and under a fearful heat, the thermometer sometimes rising to 149° Fahrenheit. In this march Skobelev with only twelve followers charged a hundred Kirghiz, and a sharp hand-to-hand fight ensued, in which he received six slight wounds and put his opponents to flight. After joining General Verevkine's force Skobelev was repeatedly engaged in skirmishes and displayed his wonted valour. General Verevkine arrived at Khiva before General Kaufmann, who was approaching from another direction, appeared. Verevkine consequently waited two days for his superior before he ventured on an attack. During this time he bombarded the town; on the third day he sent Skobelev at the head of two companies to the assault. With this small force the young officer won his way into the city, cleared the streets with rockets, penetrated to the palace, and carried off three cannon as trophies. At the same time General Kaufmann entered the city from the opposite side. Col. Markosoff having failed in his attempt to march from Tchkishlar through the desert, Skobelev volunteered to reconnoitre the district which had proved impracticable. Attended only by three Turkomans, he rode 378 miles across a hostile country, never knowing where he should find water for himself or his horse. This exploit created a sensation; Skobelev was appointed aide-de-camp to the emperor, and won his first decoration. Before he died he had received twenty-eight more. During the ensuing four and a half years his exploits were remarkable, and in the highest degree interesting; but we must hasten on to the

Russo-Turkish war, which expanded his Asiatic reputation into European fame.

Notwithstanding his distinguished services, he was only allowed to accompany the army as a supernumerary attached to the Grand Duke Nicholas's staff, but the brilliant courage he displayed at the passage of the Danube procured him the command of a brigade of Cossacks. From that he passed to the command of a division, was soon promoted to the rank of lieutenant-general, and in the final passage of the Balkans and advance to Constantinople had under him a force equal in strength to a *corps d'armée*. His skill, daring, and the care which he took of his soldiers have been dwelt upon by several historians of the war and special correspondents. We can only find space here for a few anecdotes of a personal character given by Russians. His soldiers worshipped him, looking on him as a demigod:

"One of his soldiers coming unexpectedly on the crowd which blocked the street opposite the Chapelle Ardente, where Skobelev lay dead, on asking, 'Why this crowd?' received answer, 'Skobelev is dead!' 'Nonsense,' replied the simple veteran, 'Skobelev is not dead. He would not consent to die. It is impossible.' And so he unconcernedly went his way, confident that his beloved general was still alive."

He was in the habit, without ever compromising his dignity, of mixing familiarly with his men:—

"He used to eat with them with the common spoon out of the camp kettles, and no one was ever more careful to see that the camp kettle was in its place. It was not only the superb military genius which they admired, but his sympathy, his affection, his homely brotherliness. There was no pride in him—with the poorest he was as friendly as with the most powerful."

With his money he was most lavish, giving away the whole of his pay to the soldiers and those of his officers who were in need. The following tale will serve as a proof of the devotion of his men:—

"Skobelev went to visit a transport of soldiers badly wounded. One of the moribunds recognized him. 'Oh,' said he, 'there is our own one, our Skobelev.' The others heard the name. 'Hurrah, hurrah!' they tried to cry out; so weak and wavering were their voices, it reminded one of death more than of life. One of the wounded soldiers who had to be operated on had both legs and an arm to be amputated. Chloroform was offered. 'Why do you object?' exclaimed the doctors. 'I cannot,' replied the man; 'rather let me smoke a pipe during the operation. I cannot take any chloroform. I tell you I am a Skobelevets'—belonging to Skobelev's division."

Kind as he was to his soldiers, he could be stern enough when necessary. Once a working party in the trenches, assailed by a murderous fire from the Turks, fell back and sought shelter in the trenches; Skobelev exclaimed:—

"You are frightened.....Your comrades are working, and you are frightened. Form in rank.' They obeyed. 'March back to your work, and that at once. If not, God be my witness if I do not make you go through your drill before the Turkish trenches. You know me. It is enough.' They resumed their work without hesitation."

His daring exposure was not due to recklessness or vanity, but to a desire to set an example and inspire confidence. Though, however, he exposed himself, he sought to spare the lives of others:—

"Once he went to the front, and turning round perceived a group of his officers. 'Why are you here?' he cried. 'You are not necessary.' 'We will not let you die alone,' they said. He understood their stratagem, smiled, and returned to another spot."

The most ably conducted and audacious of Skobelev's campaigns was that in which he captured Geok Tepé and conquered the Akhal Tekkes. To describe it would be to write a military essay, which would be out of place here. The following extracts, however, from Skobelev's instructions to his officers when drawing near Geok Tepé will be read with interest and profit:—

"The main principle of Asiatic tactics is to preserve close formations.....Long thin lines, in which troops easily get out of hand and separated into small groups which cannot obey the will of their common leader, prevent the latter from opposing strong formations, in which the superior discipline and mobility of our troops tell most, to sudden or unexpected hostile attacks.....The attack of the enemy's cavalry is to be met by corresponding changes of front, if necessary, and by volleys at short ranges. I recommend even squares (battalion or other), when circumstances permit.....Mitrailleuses are to be used exclusively in close connexion with infantry or dismounted cavalry, like the former regimental guns; all other guns are at first to be kept in reserve, so that they may be used in masses when required; and so good results will be obtained by a few dozen guns working under one man's will."

Part II. of the book before us is devoted to "Skobelev in Politics," and is rather tedious, being mainly taken up with ingenious arguments in favour of a Slav federation.

In taking leave of an interesting work, in which the well-known Madame de Novikoff, under the initials O. K., has sought to perpetuate the fame of one of the most heroic characters of the latter half of the nineteenth century, we cannot refrain from complimenting the writer on her mastery of the English language and her literary ability.

*Sacred Books of the East.*—Vols. II. and XIV. *The Sacred Laws of the Aryas as taught in the Schools of Apastamba, Gautama, Vāsishtā, and Baudhāyana.* Translated by Georg Bühler. (Oxford, Clarendon Press.)

In editing the second volume of the 'Sacred Laws of the Aryas as taught in the Schools of Apastamba, Gautama, Vāsishtā, and Baudhāyana,' Prof. Bühler has placed us in a position to judge for ourselves of the different hypotheses which he has brought forward as to the respective ages and the different Vedic schools to which these law books belong. They form, as is now generally admitted, part of a body of aphorisms which digest the teaching of the Vedas and of the ancient *Rishis* regarding the performance of sacrifices and the duties of twice-born men, *i.e.*, those born as Brahmans, Kshatriyas, and Vaishyas, the members of the three highest castes. Before, however, Prof. Max Müller, in his history of Sanskrit literature, exploded the different theories about the great (sometimes mythical) age of the Indian law books, and put them on a more reasonable basis, the wildest theories were propounded. It seemed to be a well-established fact that the laws current under the name of Manu were propounded by the ancestor of mankind, and a practical out-

come of such a belief was that it was deemed a sacrilege to alter any of the laws. Instead of believing the law book of Vāsishtā to be the work of a man belonging to that family or *gotra*, this Vāsishtā was identified with the Vedic seer Vāsishtā. We owe to this belief in their great antiquity the preservation of these law books, and as we now have the means to verify such statements we will not cavil at this *pia fraus*, if so it can be called. However, even if the theory concerning the great antiquity of the law books has been exploded, we yet know very little about the age in which they were brought into their present shape. There is no mention of a king, no mention of a remarkable event which can lead us to assign a definite age to any of these productions. We have often to rely on the chance of a word occurring in the text which it is said was unknown before a certain date. Such a word is, for instance, *Yavana*. This word designates the Greeks, and as it is a tolerably well-established fact that India had no intercourse with Greece before the time of Alexander the Great, this gives us a *terminus a quo*. But then again the word is also used in later times to designate other foreign nations, and so the *terminus ad quem* is, to say the least, made doubtful. The non-observance of the so-called Sandhi rules, the using of forms not allowed in Pāṇini's grammar, are other instances which may be found useful in determining the age of an Indian work. But then again the age of Pāṇini has not yet been definitely settled, and there is a difference of some centuries between the earliest and latest dates of his life. Moreover, we have reason to doubt whether the authority of Pāṇini was acknowledged at once all over India, and whether a considerable time did not elapse before he was considered the chief of grammarians. The use of archaic forms is also only a doubtful criterion as in India, just as with us, an archaic style was sometimes affected. Quotations from another work sometimes allow us to determine the respective age of the two books; but the date thus fixed is only relatively certain.

Prof. Bühler in his introduction has put all these various hypotheses together, and from them draws conclusions which appear to be as well founded as possible considering the scantiness of the materials. Until better authenticated materials are brought forward, we have to start from these in reconstructing this part of Indian literature, and perhaps here again the history of Buddhism and Jainism may throw some light. The results at which Prof. Bühler arrives are briefly these. Of the four law books included in the two volumes the oldest is that of Gautama, which belongs most probably to the 'Sāma Veda.' Its date can, however, not be ascertained. Next follows the Apastamba 'Dharmasūtra.' It dates from the middle of the Sūtra period of the Black 'Yajurveda,' and belongs to the later, though not to the latest, products of Vedic literature. It was composed in Southern India about the third century B.C. The aphorisms of Baudhāyana, also belonging to the Black 'Yajurveda,' are of a more recent date than those of Apastamba, but the interval between the two is difficult to determine. Of the



aphorisms of Vāsishtha nothing more can be ascertained than that they belong to a school settled in the north of India. It would lead us too far to follow Prof. Bühler through the whole of his arguments. The utmost we could do would be to place before our readers an exact reproduction of Prof. Bühler's arguments *en masse*, as they are too closely bound up to admit of being separated from one another. The translation has the accuracy which we should naturally expect from a scholar who has made Indian law his special study. In the notes we find references to other law books, and passages quoted in the original texts are translated, the exact reference being given. This is the more valuable as not all the texts quoted have been published. We can most warmly recommend the translations to students of Indian law, and we look forward with keen interest to Prof. Bühler's promised translation of Manu.

*The History of New Zealand.* By G. W. Rusden. 3 vols. (Chapman & Hall.)

THE difficulties that beset the writing of the history of a country not half a century old are obvious, and it is equally clear that tact is required in commenting upon the acts of men most of whom are still alive; but such considerations have not deterred Mr. Rusden from the task, and he has boldly expressed his own opinions. The only English minister whom he praises is the late Earl of Derby, while Earl Grey, Gibbon Wakefield, and all who have interested themselves in colonization come in for indignant denunciation. Little or no mention is made of their enlightened views and of their lofty aspirations. The munificent endowments of universities and colleges, amounting to above 2,000,000*l.*, are mentioned with a sneer, and but scant justice is done to the intelligence and enterprise which have produced such marvellous results as are on all sides to be seen.

This history is one long indictment of every act of the local Government. No doubt Mr. Rusden is in some instances in the right. The superior intelligence of the "Pakeha" has more than once enabled him to take advantage of the lower development of the Maori. Certainly in the case of the "rape of the Waitara block" at Taramaki the treaty of Waitangi was infringed. This "rape of the Waitara block" is harped upon by Mr. Rusden on every possible occasion, and it was, he says, the source of all subsequent troubles. In this instance no doubt the "tribal right" was infringed. By the exercise of this "tribal right" any individual was enabled to veto the sale of any portion of the land, and on this occasion those who wished to sell supported their case by evidence which in subsequent years was shown to have been perjured. That bloodshed and ill-will ensued from this unfortunate transaction is well known; but surely some allowance should be made for those whose ignorance of Maori jurisprudence occasioned it. Native title to land is based upon conquest and occupation, and is not always an easy thing to deal with. An anecdote is related, not in these pages, of a dispute in which

"one party claimed to be the owner of a certain plot of ground, and their cause appeared to be

perfectly sound, and there seemed no answer to it. At last, when one side had been heard completely, the chief of the other got up and said, 'We admit all that has been stated; true, this was the land of these people, but our ancestors at a certain date killed these fellows and ate them and their titles with them.'"

If strangers could not at once adopt such a digest of Maori law, a charitable construction might well be placed upon their ignorance.

There is no need to follow our author in discussing the merits of the treaty of Waitangi, or the questions whether British claims were based upon it or upon the right conferred on their nation by the discovery by Capt. Cook; whether that treaty could be considered as binding upon all the tribes or only upon such as actually signed it; whether those who did sign it understood its nature; and whether by subsequent rebellion under Hōni Heke and others they abrogated the provisions of the treaty and forfeited whatever rights accrued to them under its provisions. All these points are arguable. It may be urged with much show of reason that the treaty has been kept in spirit, if not in letter, and that the result has been beneficial to the present race of natives. A careful perusal of Mr. Rusden's pages proves that at all times a majority of the tribes, so far from objecting to English rule, were friendly to it; that without their aid we might have failed to subdue opposition; that Maori chiefs sat not only in both houses of the Legislature, but in the Cabinet itself; and that chiefs were so anxious to sell their lands it was necessary by legislation to restrain them. We read of very large sums of money paid for the freehold and heavy rents incurred for the occupation of land. Those who know New Zealand are aware that in many instances, notably in the Hawke Bay district, small tribes are in the receipt of thousands per annum; and that Maoris may be seen driving into Napier in their buggies, and enjoying greater affluence than many of the Pakehas. Let us analyze one of the most serious counts in our author's indictment, relative to the Waitara Plains, where Te-whiti induced his tribe to oppose the opening of roads and pulled up the surveyor's pegs. That some grievance was experienced from want of fences to protect growing crops from trespass may well be imagined; but when we learn that reserves were made for the natives valued at the time at nearly 700,000*l.*, which now, selling at the rate of 8*l.* per acre, represent a value considerably above 1,000,000*l.*—when we find that the small tribe to whom this money belongs consists of less than two thousand, old and young—we may well wonder at our author's indignation, and express our own that he has not mentioned these figures with the prominence they merit. The fact that seventeen millions of acres of the very finest land in the world are in native occupation, and that the whole of this is becoming of enormous value from the expenditure of British money in the construction of railways, roads, and bridges, will go far to convince the most sceptical that the advantages derived from our colonization have not been wholly confined to ourselves.

Our author and many with him believe that the Maori race, now reduced to 44,000, will in process of time disappear, as has been the case with the natives of Tasmania, where the last old woman died three years ago. In such an event the difficult question will arise whether these principalities are to remain the property of a single family. Such would be the result of a literal adherence to the treaty of Waitangi.

Little mention is made of the solid foundation of society, of the progress and prosperity which have characterized our settlements in the South Pacific. Surely these topics form as legitimate branches of history as endless discussions of the treaty of Waitangi, or as extracts from local provincial papers or from debates in which personal retort usurps the place of statesmanship. Mr. Rusden sneers at the 'Handbook of New Zealand,' compiled by the most eminent men in the islands, and edited by Sir Julius Vogel. The defects in our author's history are in this handbook amply supplied, and a continuation of it will soon appear, bringing authentic information down to the latest date. In it the reader will find all that he can want, and we can confidently recommend it to him if it be continued on the same lines as Sir Julius Vogel's work.

We scarcely know who will care to wade through the interminable repetitions in these 1,800 pages. The English public do not care sufficiently for the subject; the colonists are not likely to spend their time or money upon them; and the inhabitants of "Maoria" will not appreciate them. Whoever makes the attempt had better procure a good English dictionary unless he is able to affix a meaning off-hand to such words as "pervicacious," "proccacity," "protervity," "ochlocratic," "catachrestically," and many others in which Mr. Rusden at once indulges his fancy and displays his research.

*Living London; or, Echoes Re-echoed.* By George Augustus Sala. (Remington & Co.)

IS a cordial preface—dated Moscow, May, 1883, and written "in the very shadow of the wall of the Kitaigorod"—Mr. Sala confesses that 'Living London' owes its existence as a book "to the solicitude of that *rara avis* in literature, a too partial publisher." This "ingenuous person," it appears, took it into his head that "in the 'Echoes of the Week,' published in the *Illustrated London News*, there was a good deal of information which might be entertaining, and even to some extent useful, to readers at large long after the week to which the paragraphs themselves belonged had passed away." The outcome of this idiosyncrasy is the present volume. It contains, with a number of illustrations which we could well have spared, the "Echoes of the Week" for 1882. As it seems to us, too, it justifies its existence. Evidently the "ingenuous person" was right. The book is one that nobody could read through at a single sitting, and that few who take it up will refrain from dipping into at odd moments and in idle hours.

It contains a little of everything. It deals with the present and also with the past. It reminds the reader of Southey's 'Doctor' and of the *Daily Telegraph* in

a breath. It is gossiping, garrulous, inquisitive, amiable—a chronicle of all manner of small beer. On one page is a receipt for making omelettes; on another a reminiscence of Bedlam. Here is an account of an evening with Mr. J. L. Toole; there a note on "Henri Deux" or the books of Grolier. You range from discourses on Grangerism and Hugh of Lincoln to digressions concerning the soup Okroshka and "pellitory of the wall"; from an inquiry into the origins and sources of the term "blood-guiltiness" to a memory of Kitty Stephens; from a review of 'Odette' to a note upon Thackeray's 'May-Day Ode'; from Harrison Ainsworth to Voltaire; from Mr. Ryder on the art of acting to Ascham's 'Toxophilus'; from Napoleon Bonaparte to "the beautiful and talented Mrs. Langtry"; from Mdle. de Scudéri to H.M.S. Glatton; from Serjeant Ballantine's 'Experiences' and Mr. George Barrett's Boss Knivett to a charm for pains in the joints, and "Bertolini's Franco-Italian restaurant, the Hôtel Newton, in St. Martin's Street, Leicester Square," and Lord Rosebery on 'The Prosperity of Greece.' The preface itself is full of personal details; the very title-page is brave in a device from Ovid. Mr. Sala, indeed, is indefatigably discursive. He has seen all manner of strange places, read all manner of strange books, encountered all manner of strange characters, survived all manner of strange experiences; and in nearly everything he writes (we will discuss the exceptions presently) there is a touch of the wonderfully composite individuality he has thus contrived to develop. It is his fortune not to be writing his 'Reminiscences'—which would surely be the oddest, largest dictionary of experience in existence—but to be everlastingly engaged on the production of "copy," to be continually on the march for one or other quarter of the globe, to be evermore encountering a whole army of correspondents of every sort and condition known. But with irrepressible cheerfulness he pursues the uneven tenor of his way: discoursing, digressing, inquiring, correcting, recalling, suggesting, quoting, lecturing, defending the purity of his mother tongue (we regret to note, by the way, that he should so far forget himself as to descend to the use of the horrible verb "orate"), crying out for old books, and good kitchening, and good manners, and all the better possibilities of life, in a manner and in terms of which he only has the secret, and which have only to be impartially considered to secure him the heartiest respect and goodwill.

He is weakest, we think, in his reflections upon art; he is dullest, we are sure, in his excursions into the domain of histrionic and dramatic criticism. The terms, for instance, in which he writes of the music of Balfe are hardly such as will commend themselves to a generation reared upon Richter Concerts and the performances of the Bach Society. They are generous in the extreme; but the sentiment that inspires them dates from the palmy time of English opera—from the golden years of the 'Bohemian Girl' and the 'Rose of Castile,' the triple apotheosis of Miss Pyne and Mr. Harrison and the poet Bunn. Mr. Sala reverts to these happy days much in the spirit of

Thackeray when he babbles of the 'Red Cross Knight' and 'Sam Hall,' and mad melodious nights at the "Back Kitchen." It is otherwise with his criticism of the drama. Here it is rather by excess of personal amiability than anything else ("For even his failings lean to virtue's side") that he is made to go astray. But the consequences of indulgence in this excellent weakness are very often disastrous indeed. It is not only that Mr. Sala's judgments are couched too frequently in the most florid English imaginable—though that, when the offender is Mr. Sala, who can write so well when he likes, were grievance enough of itself; it is also that, as a rule, he takes the plays and the acting with which he has to deal as seriously as he might take the plays of Émile Augier and the acting of Salvini. Mr. Sala on tomato sauce, on bouillabaisse, on the derivation of "helter-skelter," on Garibaldi, on the docking of horses' tails, on the works of Boule, on Delolme 'On the Constitution of England,' is a person to be listened to with interest and respect; Mr. Sala preferring 'A Wedding March' to the 'Chapeau de Paille d'Italie,' or describing 'Pluck,' or phrasing an "amorous descant" upon Mr. Terriss's Mercutio, or analyzing the genius of Mr. Irving, is not. From his next volume—which should be less bulky and more portable than this one—we hope that he will omit as much of his dramatic criticism as he conveniently can.

*The Reformation of the Sixteenth Century in its Relation to Modern Thought and Knowledge.* By Charles Beard. "Hibbert Lectures." (Williams & Norgate.)

MR. BEARD'S lectures are admirably adapted to their purpose. They are full of eloquence and enthusiasm. They are sufficiently learned and scholarly without being above the comprehension of the popular reader. They embody much of the floating religious sentiment of the day, and they present a picture of a great epoch of religious history which is constructed upon a large view of subsequent events. They are animated by the spirit of modern optimism, which believes that the way lies straight before us, and that we need only a little more courage to walk therein resolutely, and the goal will soon be reached. Mr. Beard sees in the Reformation "the manifestation upon religious ground of the intellectual forces which inspire the speculation and have given us the science of to-day." He deplores Luther's imperfect realization of the power of reason, his refusal to put himself boldly at the head of the larger and freer thought of his time. He looks on the Reformation as the necessary ally of liberty, essentially connected with ripening scholarship and advancing science. He sees Christianity broadening under these influences into "absolute religion." He ends his survey with an eloquent prophecy of the coming of "a prophet of this latter day who, in the keenness and directness of his religious insight, will speak at once a piercing and a reconciling word." He calls upon this generation to live in the faith of such a future, and "make straight the way of his coming, by living and working in the light of our best knowledge and most intimate convictions."

It is impossible to read Mr. Beard's pages without being touched by his enthusiasm. But it is one thing to accept a prophecy of the advent of a modern John the Baptist; it is another to weigh the historical arguments from which such an anticipation may be deduced. The history of the Reformation is very difficult to deal with. It is impossible to treat it without some working hypothesis of its ultimate significance, yet the assumption of any hypothesis tends at once to invalidate the results of the study. To the liberal-minded Roman Catholic the Reformation was a revolt against the organization of the one Church. He may consider the causes of discontent which provoked it, and the results which its reaction created in the Church itself; but he looks forward as securely as does Mr. Beard. He sees a future in which the revolt has spent itself; the religious revolution has devoured its own children, and order is again restored in one Church under one head. Similarly, to the devoted Protestant the Reformation was a necessary revolt against a hopelessly corrupt system. It was a return to primitive custom, which he believes to be most truly embodied in the particular religious body to which he himself belongs. He, too, has the same certainty as Mr. Beard that the future will show forth the prevailing might of his own religious party.

There is nothing in Mr. Beard's pages which disposes of the Roman Catholic position. Probably, from Mr. Beard's intellectual point of view, Romanism is not worthy of serious consideration. But a more humble mind, that looks first at facts, notices the existence of a large number of educated men in every European country who are by no means prepared to receive Mr. Beard's coming prophet, and who contrive to reconcile a considerable devotion to modern science with an attachment to the Church of Rome. It notices also that America, a land unfettered by prejudices and ready for new experiments, reckons one-fifth of its population as Roman Catholics. Somehow or other the advance of modern science has not killed Romanism as a political force. The Lutheran movement dealt a severe blow at the Roman Church, but in the long period of warfare which followed Rome succeeded in recovering much that she had lost, and the toleration of modern days has not destroyed her influence. We think that Mr. Beard has omitted the consideration of one important part of his subject. He has assumed that criticism, scholarship, and science are the possessions only of the heirs of the Reformation. If it be admitted that Roman Catholics have rarely been pioneers of new ideas, it must still be confessed that they have done much work in details and have shown great powers of absorbing the work of others.

If Mr. Beard has ignored rather than controverted the position of the Roman Catholic, he has, at all events, overthrown the sincere Protestant. "To look at the Reformation by itself," he sums up, "to judge it only by its theological and ecclesiastical development, is to pronounce it a failure." The survey of Reformation theology which leads Mr. Beard to this conclusion is the most valuable part of his book. He shows with spirit how a Reformed



scholasticism took the place of mediæval scholasticism, and how the yoke of the Reformation theology was as hard to bear as that of the mediæval Church. "The Reformation," he says, "especially in Germany, soon parted company with free learning, it turned its back on culture, it lost itself in a maze of arid theological controversy, it held out no hand of welcome to awakening science."

All this we are ready to admit on Mr. Beard's evidence. But then the question arises: If the Reformation failed in this, what good did it do? Mr. Beard's answer is that "the services which the Reformers rendered to truth and liberty by their revolt against the unbroken supremacy of mediæval Christianity cannot be over-estimated." On this view the Reformers were mere anarchists and rebels. They are to be applauded for their destructive work, while their constructive work is condemned as manifestly childish. They believed in the exclusive authority of Scripture, and did not bring Scripture and the Creeds to the test of "sound reason." "Who can tell," asks Mr. Beard, "what might have been the effect upon the Reformation, and the subsequent development of the intellectual life of Europe, had Luther put himself boldly at the head of the larger and freer thought of his time?" Mr. Beard does not attempt to answer his question. But the probability is that if Luther had had Mr. Beard for an adviser, Lutheranism would have disappeared before the Catholic reaction. It is a sorrowful fact to the modern historian that the men of former ages did not read their *Pall Mall Gazette* every evening. It is very difficult to picture men who were thus bereft of the voice of "sound reason" constantly ringing in their ears. But, after all, it is an historian's business to construct a society of such benighted beings. If Mr. Beard has failed to do so, he has many companions in his failure. He has been carried away by his belief in the force of ideas. The Reformation and all that followed from it were not matters for the pensive philosopher nor the secluded theologian. The religious wars of the sixteenth and seventeenth centuries were waged by men animated by narrow and profound beliefs. If Mr. Beard thinks that the Reformation was necessary as a bulwark for the scientific spirit, he must deal with the fact that the men who were ready to fight to the death against the mediæval Church were Calvinists whose views are quite as repugnant to modern science as are those of the mediæval Church.

It would really seem that Mr. Beard thinks worse of the Reformation than he quite likes to admit. He admires the character of Luther, and has an excellent passage which shows keen sympathy with Luther's inward struggles. But his real sympathy—and most men of culture at the present day will agree with him—is with Erasmus, of whom he says:—

"He believed in the dissolvent power upon old abuse of intellectual culture. The reform which he desired, and which he did so much to prepare, would, he thought, come slowly, gradually, surely, as the horizon of human knowledge widened, and men laid upon truth a firmer grasp. Such a reformation would involve no violent break with the past; there was no need of a rebellion against the Pope, or of an upturn-

ing of Europe, or of the founding of a new Church upon the ruins of the old.....The Reformation that has been is Luther's monument; perhaps the Reformation that is to be will trace itself back to Erasmus. He was mistaken in thinking that the reforming efficacy of culture was of quick operation, or that no more sudden and sharp cautery than his own method supplied was needed to cure the abuses of the time."

The last sentence, which contains the gist of the whole matter, has the appearance of being an afterthought. Mr. Beard has not discussed the vital questions on which the historical justification of Luther must be founded. Were the abuses of the Church so deeply rooted that nothing save open rebellion could effect reform? Was the cultivated spirit of the Renaissance, which was dissolving dogmatic theology, proving so strong a solvent to morality and society that it was necessary to arrest the process of dissolution and restore vigour by creating violent counter-irritation? The method of Erasmus may not have been so speedy as he thought, but would it have proved sure? Was it necessary to wait for the experience of three centuries and a half to discover that the Reformation was in its theological and ecclesiastical aspects a failure? Have the principles of Erasmus a better chance of success now than they had in his own day? These are questions to which Mr. Beard has not paid much attention, and when he has noticed them he gives a wavering answer. On the one hand he says, "Perhaps the Reformation that is to be will trace itself back to Erasmus"; on the other hand he bids us look for "a prophet of this latter day." It is as difficult now as it was in the sixteenth century to follow Erasmus and Luther at the same time. Either the religious horizon will be cleared by the slow and gradual solvent of intellectual culture, or a new reformer will introduce a new religious system. We rather regret the appearance of Mr. Beard's "prophet of this latter day." He has shown us so clearly in the case of Luther the dangers which beset a prophet that we rather shrink from having the corresponding mistakes inflicted upon future generations.

Mr. Beard's remarks about Erasmus point to another inconsistency. He says, "The spirit of Erasmus is the life of scientific criticism, the breath of modern scholarship." But Erasmus was a product of the old unreformed Church, and lamented that "wherever Lutheranism reigns literature perishes." Why, then, does Mr. Beard, while condemning the theological aspect of the Reformation, find that its services to truth and liberty cannot be over-estimated? If Erasmus was the champion of free thought, while Luther was a dogmatist, where was the necessity for a "revolt against the unbroken supremacy of mediæval Christianity"? It is obviously unfair to answer that since the Reformation the leaders of science have been natives of Protestant countries. Mr. Beard shows that men of science have generally met with great opposition from the religious party to which they have belonged. Dogmatic systems have all of them been slow to accept new conclusions. We cannot say that since the Reformation tolerance has invariably been a Protestant virtue. It has become a commonplace amongst writers who regard tolerance as the highest virtue to

hold up to execration the Popes of the fifteenth century because they practised that virtue. Innocent VIII. and Alexander VI. are upbraided with religious indifference because they treated a Turkish prince with the courtesy that is shown him at the court of Queen Victoria. Leo X. is regarded as reprobate because he did not suppress the free thought of Pomponazzi; and the justification of Luther is found in the fact that the cardinals listened to discussions on the immortality of the soul such as may be found in any number of the *Contemporary Review*. Before Mr. Beard praised the Reformation for its services to free thought and liberty of opinion he ought to have carefully considered the scope which they enjoyed before the antagonism which the Reformation created. The Church of the Renaissance is always held responsible for the proceedings of the Church of the Catholic Reaction. It is not fair to justify a revolt by the severities to which a peaceful government conceives itself to be driven by the needs of a struggle for self-preservation.

Mr. Beard has undertaken somewhat light-heartedly a difficult task, and has not seen the difficulties with sufficient clearness. It is easy to be interesting and suggestive; it is easy to indulge in large generalizations. But generalizations are only possible after an exhaustive knowledge of facts. It did not come into Mr. Beard's subject to consider the political causes and results of the Reformation; but they must unfortunately be eliminated before any other points can be determined. When Mr. Beard ventures into general history he makes mistakes. He carries Gerson to the Council of Basel, whereas Gerson died two years before the Council met. He calls Charles V. "Emperor of the Romans," and his account of Charles V. shows that he has not mastered Ranke. Still, in spite of almost inevitable defects, Mr. Beard's work has done good service. It has suggested problems if it has not solved them. It may succeed in turning public interest towards a period of history which has been contemptuously dismissed from view.

#### NOVELS OF THE WEEK.

*A Fair Country Maid*. By E. Fairfax Byrrne. 3 vols. (Bentley & Son.)

*Poppy*. By the Author of 'All among the Barley.' 3 vols. (White & Co.)

*Once More*. By Lady Margaret Majendie. (Bentley & Son.)

'A FAIR COUNTRY MAID' opens with a rather elaborate description of the hero, whose lip had a "petulant droop." Though he had only just left Oxford, "he was sick of flirtations and balls and society women." The author is probably somewhat ignorant of Oxford ways. This is how the hero speaks to an old college friend:—

"You were the crack man of the year, and the dons were ready to kiss your feet. You must have been swotting like mad at your 'final,' and yet you found time to be uncommonly kind to a humbugging freshman like I was."

The crack man of the year had become "the Independent minister of" a manufacturing town in the North. At the beginning of the story the hero is in bad spirits because his proffered kiss has been refused by the

heroine, who, of course, gives the name to the book. The author, by the way, calls it an "embrace." When the hero first saw the girl's eyes "it was almost as though two great, soft pansies had opened out suddenly before him." After they had looked at each other "the girl was the first to move; there was the slightest possible rearing of the graceful neck." It is not often that a neck rears, and perhaps it was well that the rearing was so slight on this occasion. A book which opens with such faults as these does not promise well, but 'A Fair Country Maid,' unlike most indifferent novels, improves very much after the first two chapters. There is a good deal of ingenuity in the story, and there are some almost powerful situations. There are, on the other hand, many wearisome pages in which the rights of property and of man are argued in the style which is common in debating societies and workmen's clubs; but no reader need allow them to interfere with the story. The author is fully aware that incidents are introduced and points dwelt upon which are more or less out of place. Here are two candid confessions:—

"My readers must not suppose that I dwell upon this incident of the water supply because it is necessary to the development of the plot."

"But to dwell upon this point as though the letting or not letting of Cockshuthey to Abel would in any way have altered the event, is again rather because of an unwillingness to proceed than because it throws any light upon the history, or illustrates it in any way."

In the second case some hesitation was pardonable, for the author was about to kill off the two principal characters in a manner which is altogether too sudden. The story, in fact, abounds with blemishes, but still it shows promise. It is really a work of some ability. The author has a power of invention and of imagining thoughts and feelings in difficult circumstances, and it is a good sign that the exuberant diction of the opening chapters becomes less wild when the real business of the story has to be dealt with and the writer has settled down to work.

We are a little anxious as to the effect of unsparring criticism on such a book as 'Poppy,' that is, if we rightly understand the following sentence:—"To laugh at her, Blosset would care nothing; but at her book, the fruit of her toil, her days lavished on it, like a mother with a new babe, was intolerable!" At the risk of being as intolerable as a mother with a new babe, we must say that the extraordinary grammar and spasmodic syntax employed by the author render the task of discovering the story somewhat difficult. On the whole, it would seem that Poppy is a shallow sort of good-natured girl, the daughter of a certain admiral who, being under pecuniary obligation to a wicked baronet, desires to propitiate him with his daughter's hand. Fortunately it transpires that the baronet has another wife living, an Indian lady of Spanish extraction, who with her handsome sister has become very notorious in India before the adventurous pair manage to thrust themselves upon the hospitality of a rich merchant in England in the assumed character of his nieces. Juanita and her sister are marvels of wickedness and voluptuous beauty, though their malice is hardly greater than that of Miss Temple, a lady whose schemes are

principally directed to making her brother Douglas miserable in his married life with Poppy. None of the women depicted has "any character at all," and there are two odious children, Fluff and Pen, who in a sterner age would have been whipped and sent to bed at an early stage of the proceedings. Nowadays infantile naughtiness is thought fashionable—at least in print.

Lady Margaret Majendie's stories are grouped in three tenses. Of those of the past, 'Wild Jack,' a tale of English Jacobitism, is pathetic enough, Betty's despair when her gallant lover finds his fate on the gallows, as did many men of less doubtful antecedents in those days, being very graphically brought home to us. 'Poll Miles' is another rustic story in the minor key. Among "Stories of the Present," 'Au Pair' and 'A French Speculation' show much easy appreciation of French ways of thought and speech; 'Uncle George's Will' is a more commonplace tale, but the adroitness of the matchmaking aunt, Lady Jane, is amusing. 'Lady Helps' and the 'Lady Candidate' are very fair squibs on the possible incidents which may furnish forth the "Stories of the Future." 'Lady Helps' is especially full of go. Certainly, if the result of bringing younger sons and daughters together in menial service is to promote matrimony at the rate which obtains at Murch Hall, some remarkable social and political results may be expected, and the present wielders of numerical power will have to look to their position. Our advanced sisters will object to the representative merit of the 'Lady Candidate,' but a chain is no stronger than its weakest link.

#### BOOKS ON POLITICAL ECONOMY.

*Communal and Commercial Economy.* By John Carruthers. (Stanford.)—Mr. Carruthers informs his readers in the opening pages of this volume that he has studied political economy, and that he "has arrived at conclusions different from those currently accepted." The conclusion arrived at by Mr. Carruthers is broadly that all who have preceded him are wrong. To unravel the web of contradictions on which this opinion is based seems hardly worth the effort. Instead, it may be worth while to see what Mr. Carruthers would substitute for the existing framework of society. We will begin with capital, which is usually considered essential to industrial progress. Mr. Carruthers, however, would do without that. Capitalists, being injurious, would be abolished. "What is profit?" he inquires. "Is it not a share of the wealth produced by the labour of others, and which could not have been wrung from the men who produced it had not the threat of the gaol and of starvation been held over them?" In the state of affairs which would follow, "communism"—that is, the world as it ought to be in Mr. Carruthers's opinion—would be substituted for "commercialism"—that is, the world as it is. The gain from the change, Mr. Carruthers informs us, would be enormous. Everything would be bright, trouble would have ceased to be. "Communism, instead of producing dull uniformity, would bring infinite variety into life, not only by giving to every one the independence necessary for the development of his idiosyncrasies, which under commercialism but few possess, but also by inducing every one to cultivate his particular gifts, instead of directing all his energies to the one occupation by which distinction can be obtained, namely, money making." One objection to this scheme occurs to Mr.

Carruthers, but it is only stated to be thrown on one side immediately. It is that under such a system as he would provide men might object to work when they found that there was no advantage to be gained by the industrious in comparison with the lazy. But Mr. Carruthers refuses to think this. "Men, it is said, hate work, and will only undergo it under strong coercion; it is, of course, conceded that every one in the community would know quite well that hunger and want would result if all neglected their work, but each man, it is contended, would argue that his individual efforts would have no appreciable influence on the share he would receive of the total, and that he would, therefore, make his work as easy to himself as he could. Now, we deny both of these premisses; men do not dislike work, and even if they did they would still willingly undergo it in the circumstances under which they would be placed in a commune." Having established to his own satisfaction that men would continue to work without any special inducement as efficiently as they do now, all other things become easy to Mr. Carruthers. The laws of property would undergo, in the ideal world which he depicts, changes corresponding with the rest. Indebtedness between one man and another would not exist. "Debts between individuals would thus be all debts of honour, not recoverable at law; and as the children of the debtor would be under no moral obligation to pay them, the debt would lapse with the debtor's death." We have endeavoured to give thus, in the fewest words possible, a sketch of what Mr. Carruthers thinks and what he proposes. That a man who considers the whole economic system of the world wrong should seek to show where, in his opinion, the error lies, is reasonable enough. But it is difficult to understand how any one who has watched the course of events even during the last quarter of a century can have persuaded himself that a system established on the principles which are laid down in this volume could last for a single day.

*Readings in Social Economy.* By Mrs. F. Fenwick Miller. (Longmans & Co.)—This is a book intended to be used for class reading in public elementary schools, and it is particularly well suited for its purpose. Its style is clear, direct, and unaffected, the illustrations are well chosen, and the book as a whole is attractive, and therefore well calculated to induce those who make their first studies in social economy from its pages to use it as an introduction to a thorough study of social and economic problems. Mrs. Fenwick Miller in her introduction defines the relation between social economy and political economy to be the relation between an art and its allied science; and she compares it to the relation between navigation and astronomy. According to her, social economy is applied political economy. We do not quarrel with the distinction, though we think there is really no hard-and-fast line to be drawn. Social economy, or the principles of economic science applied to the problems of every-day life, is comprised in political economy. From the time of Adam Smith, Ricardo, Malthus, and John Mill downwards, political economy has concerned itself with commerce, wages, population, and other social questions intimately concerned with the practical well-being of mankind. The question "What's in a name?" must, however, often receive an answer very different from that which Juliet implied was the right one. If people can be more easily induced to study economic problems when the word "social" is used in connexion with them instead of the word "political," authors will do well to avail themselves of the more popular name; but readers of Mrs. Fenwick Miller's 'Social Economy' must not be disappointed when they find that the problems she discusses are the problems of political economy, i.e., production, distribution and exchange of wealth, labour, capital, wages, profits, strikes, cost of production, co-operation, currency,



banking, &c. It is the merit of her work that she has put political economy into a form in which it can be easily understood by children of average intelligence.

## PHILOLOGICAL BOOKS.

*A Comprehensive Phraseological English-Ancient and Modern Greek Lexicon.* Founded upon a Manuscript of G. P. Lascarides, Esq., and compiled by L. Myriantheus, Ph.D. (Trübner & Co.)—The plan of this dictionary is different from that of any other. Mr. Lascarides devoted himself for fifteen years to the study of the English language, especially as he could learn it from the best English dictionaries, and at the same time he ransacked Greek literature and Greek lexicons in order to translate English into Greek. He did not confine himself to modern English, but included archaic, technical, and other peculiar words and phrases in his task; and in the same spirit he searched for Greek equivalents throughout the whole period of the existence of the Greek language. He had also to confront the difficulty that many English words and phrases had not been translated into Greek or had no exact equivalents, and he had, therefore, to exert his ingenuity in devising them. On finishing the manuscript he thought that it was too large for publication and handed it over to Mr. Myriantheus to make a compendium of it, and it is this compendium which is now before us. Though called a compendium, it is by far the fullest lexicon of its kind. Both authors have worked with exceeding care, and have evident pleasure in grappling with great difficulties. They deserve credit for the judiciousness and skill with which they have rendered modern ideas. Many of these, indeed—such as those relating to railways, steamships, the post office, and the telegraph—have already become part of the modern language; but there are others which have had to be translated for the first time. The book is a storehouse of Greek. All the words are either found in Greek writers or are normally formed from such words. No foreign admixture is admitted; and almost every equivalent that the Greek language can furnish has been inserted. The only fault of the book is that it is a compendium. Mr. Lascarides has taken his words from the whole range of Greek literature, from Homer to the newspapers of the present day; but his work does not indicate his sources except when he occasionally notes a word as belonging to the vulgar dialect. In consequence of this plan, Homeric, Attic, ecclesiastical, Byzantine, and neo-Hellenic words and phrases appear under the same heading, and the student must discover for himself to what period they belong. Probably this defect would not have existed had the book been published in its original form. As it is, however, the work deserves the warmest praise. It shows a great amount of honest and skilful labour, and will prove exceedingly valuable to the student of the Greek language.

*A Guide to Modern Greek.* By E. M. Geldart.—*Key to Geldart's Guide to Modern Greek.*—*Simplified Grammar of Modern Greek.* By E. M. Geldart. (Trübner & Co.)—In the 'Guide' Mr. Geldart begins at once with sentences. The pupil, after having had the pronunciation of the letters explained to him, is made to translate a story from common life. Mr. Geldart analyzes the words of this story for him, and by this means the pupil is to become initiated in the inflections and syntax of modern Greek. In order to impress the meanings of the words more strongly on the pupil's mind, the root is set down and the various cognate words are adduced. This portion of the work is done with great ability and shows abundant and accurate scholarship; but it presupposes on the part of the pupil a knowledge of grammar. The grammatical terms "genitive," "accusative," "aorist," and such like, occur in every page, and no explanation is given of them. A knowledge of cognate

languages, such as Latin and classical Greek, is also presupposed. But Mr. Geldart's theory is that the study of modern Greek should precede the study of the ancient language, and it seems to us difficult to reconcile his practice with his theory. The second part consists of conversations which are to be committed to memory, and the third is a classified vocabulary, also to be committed to memory. The fourth part is the accidence, and is the same as the 'Simplified Grammar of Modern Greek,' published separately. Here Mr. Geldart sets down definitions of some of the grammatical terms, but leaves others unexplained. He here again presupposes a knowledge of classical Greek, though probably he does so unconsciously. He first sets down the forms of inflection which are the same as those of classical Greek, and then he adds those characteristic of the vernacular. In the appendix specimens of letters received from Greek correspondents are printed. The 'Key' contains the Greek and English of the fourteen exercises prescribed in the 'Guide.' Mr. Geldart shows an accurate knowledge of modern Greek, and his notes contain many acute observations. The book, however, is more likely to be of use to those acquainted with ancient Greek than to those seeking to commence the study of Greek by learning the modern language. It is possible that the plan might succeed in the hands of a skilful teacher, but the teacher must be skilful.

*Armenische Studien.* Von H. Hübschmann. I. (Williams & Norgate.)—Hardly any of the languages which possessed a translation of the Bible as early as the fifth century have received so little attention in this country as the Armenian. And yet it is a language well worth careful study not only on account of its literature, but more especially on philological grounds. It has been conclusively proved by the researches of H. Petermann, F. Windischmann, Bopp, De Lagarde, and F. Müller, that Armenian is a member of the Indo-European family, while its place within this family still is a controverted—we might say a fiercely controverted—point. Most of the Oriental scholars who have studied the language philologically have classed it with the Iranian branch. Prof. Hübschmann, of the University of Strasbourg, has devoted the first of a series of monographs on the Armenian language to a careful examination of the grounds on which that classification is based, and shows that, so far from being an offshoot from the Iranian branch, it occupies an independent position in the family between the Aryan and Slav-Lithuanian branches. An outline of Armenian accidence and a full index are welcome additions to this unpretending and scholarly volume.

*A Chinese Dictionary in the Cantonese Dialect.* By Ernest John Eitel. Parts III. and IV., M—Y. (Trübner & Co.)—These concluding parts of Dr. Eitel's dictionary fulfil the promise held out by the earlier portions. A like fullness of explanatory meanings and of illustrative phrases, and the same minute care as regards the sounds and tones, are conspicuous in them as in the first two parts. But unfortunately there are still traces of the defects which we pointed out in our previous notice. The author has not in all cases taken the trouble to be quite sure of his translations from the native authorities. Instances occur not unfrequently of curious misapprehensions of the Chinese originals, arising apparently from superficial reading of the passages. A good specimen of this occurs under the entry *Man*, "people," which we are told means also, according to K'ang-he's standard dictionary, "tribes." But for this rendering there is no authority in the native work. What K'ang-he does say is that *Man pò* is an old name for the *U pò*, or Board of Revenue and Population. One of the meanings of *pò*, however, is "a tribe" or "tribes"; and the author observing the expression *Man pò*, which under other circumstances might mean the "Man tribes," appears to have abstained from reading further,

and to have jumped to the conclusion that such was the interpretation of the phrase in this instance. What makes this mistake the more singular is that lower down on the same page he quotes the expression *Man pò* from Mayers's 'Manual,' and follows that invaluable work in giving it its correct meaning. We observe also that though under the entry *Pò* passages are quoted in which the meaning of that character as "a tribe" or "tribes" is given, that meaning does not appear in the list of its English equivalents. It is further to be regretted that in cases where a Chinese character is read in more than one tone corresponding to different meanings, these variations are not all arranged under one entry, as is done in Wells Williams's dictionary. The result of the repetition of such characters at intervals often of pages is that unless a student is certain not only of the sound of the character he is in search of, but also of its tone, he can never be quite sure, without considerable research, that he has found it. To illustrate this we will take the words "Tong" in the first tone and "Tong" in the fourth tone, both of which are written with the same character, but bear different meanings. The first of these appears in Dr. Eitel's dictionary on p. 754, and the other on p. 756. We point out these defects in no spirit of fault-finding, but merely to warn students, who will find the work a most valuable help, that they should use it, as all dictionaries, with intelligence.

AMONG Messrs. Trübner's series of simplified grammars has recently appeared *Outlines of Basque Grammar*, by Mr. W. J. Van Eys. Now there are two things to notice with regard to this capital little work. It is, if we are not mistaken, the first Basque grammar ever published in English. In the next place Mr. Van Eys has, so far as we know, been the first to treat Basque grammar in a scientific way; the present volume contains in a brief form the latest results of his researches into Basque philology. He is certain to have all scientific students of language on his side, and we wish him health and leisure to go on penetrating into the mysteries of one of the most interesting idioms of modern times.

It is difficult to imagine what induced the Rev. Anton Tient to write his *Egyptian Handbook* (Allen & Co.). The book is said to be written for the use of the "British Forces, Civilians, and Residents in Egypt"; but the "British Forces" stationed in Egypt have been much too busy with polo, cricket, and dances in the winter, and in contemplating the cholera during the last few weeks, to have much leisure for acquiring the niceties of the Arabic language, and "Civilians and Residents" probably know where to get their instruction. If they were to attempt to learn modern Arabic from this 'Egyptian Handbook,' it is to be feared they would make but a doubtful advance. Half the words and idioms they learned from it would be wrong, and the other half would be pronounced so deftly as to be quite incomprehensible to the dull ear of the native. In brief, the 'Egyptian Handbook' teems with blunders, omits most of the words the learner wants, and teaches him practically nothing.

DR. SCHUCHARDT, of Graz, in Austria, has published in *La Romania* a paper on the Creole language of the Island of Reunion. This is part of a subject of great interest, and it is fortunate that a competent scholar has made it his study. In the English, French, and Portuguese colonies of Asia and Africa new languages are coming into existence from the contact of polished Aryan languages with the unsettled idioms of the tribes with whom the Europeans have commercial relations. In China the English and Chinese have formed a compact business language called Pidgin. In Zanzibar the Roman Catholics have gone so far as to publish books in the patois of the market-place, made up of several European languages, Arabic, and Swahili. All along the west coast of Africa we read of new compounds, and it is a trial of strength as to which

language shall retain its own structure and clothe itself with the words of the stranger.

In the recently issued Blue-book, *Further Correspondence respecting New Guinea* (C. 3617 of 1883), there are two lists of native words and their English equivalents, which philologists may like to know. The first is on p. 41 and relates to the Motu natives:—

English.	Motu.
Water	Ranou
Wood	Anou
Fire	Lahi
Food	Aniani
Pannikin	Kapperr
Water jar	Hodu
Cance	Laktoie
Dog	Cisea
The sea	Tavara
Fish	Quaroum
To-day	Harriharri
To-morrow	Keroukerou
Day after to-morrow	Vaneka
Yam	Mabo
Rope	Qanoun
You (or ye) go [imperative]	Oi lou
Let us go	Ita lou
Bring me some water	Ranou mila
Bring me some food	Aniani mila
You go and show me the road	Oi lou tala itais

The second is on p. 87 and is as follows, the Italian vowel sounds being used:—

English.	Port Moresby.	Dauni.
Water	Lanu	Goid
Cocoanuts	Niu	Niu
Banana	Piku	Asac
Sago	Rapia	Rapia
Taro	Taro	Udo
Yams	Mao	Apol
Pigs	Poroma	Poro
Tomahawk	Ila	Revareva
Knife	Kald	Nigo
Hoop iron	Italia	Gourgouri
Fish hook	Kunai	Aure
Needle	Turitur	Dia
Looking-glass	Varivari	Ilu
Beads	Akera	Bordimdim
Red cloth	Tapua-kaka	Upu
Spear	Io	Arabis
Shield	Kesi	Opea
Club	Kabi	Putuputu
Sword	Kareva	Erepa
Paddle	Ote	Nose
Cance	Vauaki	Yaka
Bow	Tibn	Gneba
Armiets	Toea	Kavivile
Basket	—	Iialala
Net bag	Kiapa	Marra
Pottery	Uro	Gureva
House	Luma	Numa
Mossel bark	—	Gneba
Ebony	—	Gahl
Native mahogany	—	Pauri
Cedar	Nara	Ivini

The district of Dauni extends from Orangerie Bay to South Cape. The Port Moresby dialect will be understood in the Kerepunu district.

M. JAMES DARMESTETER'S *Essais Orientaux* (Paris, A. Lévy) consists of a collection of articles, published and unpublished. Amongst the former the essay entitled 'Coup d'œil sur l'Histoire du Peuple Juif' is the most remarkable, and has been noticed in these columns. We shall only give a brief account of the unpublished essays. The first gives the history of Oriental studies in France. It is worth noticing that although classical studies in France cannot be said to have maintained themselves in the first rank since Casaubon died, Oriental study has always flourished in that country. M. Darmesteter's well-written and interesting sketch of Orientalism in France begins with Anquetil-Duperron, the discoverer of the 'Zend-Avesta,' and Burnouf his successor. The creation of Indian studies is an English glory, says our author; from England they passed into Germany, where the name of Bopp has to be specially mentioned. France also had her Eugène Burnouf and has still Adolphe Regnier. The young school of Indian studies in France is certainly one of the best, represented by Bréal, Bergaigne, Barth, Senart, and others. Egyptology, discovered by Champollion, was and is still a French possession in the works of De Rouge, Mariette, and Maspero. The French share in Assyrian discoveries has not been unimportant. The excavations of Botta at Khorsabad, the mission headed by Fresnel and assisted by Jules Oppert, and lately the discoveries by M. de Sarzec in the desert near the canal of Chatt-el-Hai, have much advanced the deciphering of Assyrian. For Chinese and

Tartar we have only to mention Abel Rémusat and Stanislas Julien. As to Semitic literature in general, the names of Silvestre de Sacy, Quatremère, and the present editors of the 'Corpus Inscriptionum Semiticarum' are sufficient to show the eminent position this study has attained in France. The other unpublished essay in M. Darmesteter's collection is a review of M. Bréal's 'Mélanges de Mythologie et de Linguistique.' M. Bréal is one of the clearest writers on the subject of comparative mythology and grammar, and the reviewer gives an admirably lucid abstract of his views. We may quote here his concluding remarks on the attempt to restore the Indo-European language: "La restitution de la langue indo-européenne est donc le but ultime de la science, non un point de départ pour la nouvelle restitution: pour s'élever de là plus haut, il faudrait un point d'appui dans le voisinage, par exemple le secours d'un groupe de langues qui seraient sorties dans une période antérieure d'une source commune plus ancienne; pour pénétrer dans le passé de la langue mère, il faudrait pouvoir en sortir. Toute tentative, tant que cette condition n'est pas remplie, est contradictoire, avec la définition même de la science." We may be allowed to draw the attention of our readers to the already published essay on the legends of Alexander amongst the Parsees, which is a new contribution to the legendary history of the Macedonian hero.

MR. WELLDON could not have found a more opportune time than the present for his translation of *Aristotle's Politics* (Macmillan & Co.). Messrs. Bolland and Lang's version, intended for Oxford passmen, is sadly inadequate, and the reviving interest in Aristotle demands a more scholarly work. It is probable, indeed, that Aristotle has not for three centuries been held in so high respect as by our generation. Half of us, having the inductive mind, return with pleasure to his neat observations and profound *aperçus*; the other half, revolting from the claims of modern science, find abundance of truth in his deductive philosophy. The 'Politics' especially is a book which both parties may read with satisfaction, and it has for that reason received unusual attention of late in the universities. At least two elaborate editions by Cambridge scholars are in preparation; probably there are four or five more *in petto*. Mr. Weldon has taken time by the forelock and published his translation first, thus securing a good *raison d'être* for his contemplated commentary. The latter, indeed, becomes almost necessary, for the translation is very unmanageable without it. It is founded on Bekker's octavo text of 1878, but differs from it more or less on nearly every page. The order of the books arranged by Bekker is, however, retained, and thus those readers who were so unfortunate as to buy an Aristotle before 1878 are kept in a continual difficulty to find the place, for the old seventh book is now the fourth and the old fifth is now the eighth. No references are given to the pagination of the Berlin edition; the numbers here and there inserted in the margin refer to the pages of Mr. Weldon's translation, and those in the notes refer to the pages of Bekker's octavo edition. Any student, therefore, who proposes to read the 'Politics' with Mr. Weldon's assistance must first of all procure Bekker's octavo, and must be prepared to find it very much altered by the translator. If he can put up with these annoyances, he will find that Mr. Weldon is a good scholar, writes excellent English, and provides a very clear and full summary of the argument.

#### ANTIQUARIAN LITERATURE.

YORKSHIRE has long been celebrated for the learning and accuracy of its local historians. With so many good examples to follow it is surprising that Mr. Hulbert should have produced *The Annals of the Church and Parish of Almondbury* (Longmans & Co.) in a fashion that is from many points of view eminently unsatisfactory.

Dr. Whitaker, more than half a century ago, gave in his 'Loidis and Elmete' a very serviceable account of the place; and it is much to be regretted that Mr. Hulbert has not been content with reprinting Whitaker's pages with additions rather than commit himself to a new work for the making of which he is evidently unfitted. No blame attaches to any one for not having the peculiar sort of acquirement which fits a man to be a local historian; but we conceive that a very little knowledge of the works of those who have devoted their lives to pursuits of that nature should convince any one that a book on local history which is written without constant reference to record evidence and to the printed chronicles and their commentators is worse than useless. Mr. Hulbert has some knowledge of the poetry that once was popular. He quotes, for no reason, so far as we can make out, except that the lines are pleasing to him, the not unfamiliar "I'd be a butterfly," as well as shreds from Beattie, Goldsmith, Gray, Tom Moore, and a host of others. Mr. Hulbert touches also with evident delight on theological questions which have no more to do with Almondbury than with Japan. For example, in 1842 a certain Mr. Jones preached a sermon, and the soundness of the doctrine contained in it did not pass unquestioned. Occurrences of this nature have been by no means uncommon in Yorkshire as elsewhere during the present generation. The particular case Mr. Hulbert mentions was evidently a very small matter indeed; yet the author, unmindful of the existence of Gibbon's 'History' and of more theological dictionaries than we can remember, has used this microscopic event of forty years ago as a peg on which to hang a dissertation of his own on the word *θεορόκος*. While vast stores of record evidence relating to every parish in England remain at present not only unprinted, but unexamined, it is painful to find those who undertake to be our instructors in local matters filling their pages with matter so utterly out of place as this. Mr. Hulbert tells us hardly anything about remote times that he has not gathered from the commonest of printed books. As to recent days he is more instructive. He has evidently taken much trouble for the purpose of putting on record useful facts relating to those who have recently lived in the parish. He has also printed numerous monumental inscriptions, for which we are grateful. When, however, he steps beyond familiar modern ground he is at the mercy either of the books he has read or a wild habit of guessing. What, we wonder, will those of our readers who have given attention to the origin of English place-names think of the following conjecture as to how the town whose annals he has written came by its name?—"Almond is, we believe, derived from the Latin *altus mons*, high mount, and bury from *burgh*, a fortified place, which well describes the commanding situation of Castle Hill." Does not Mr. Hulbert know that most of our town names are formed from those of men? That Almondbury—the Almaneburie of Domesday—is one of these is nearly, if not quite, certain. Alchmund occurs as the designation of a Northern ecclesiastic in the eighth century.

WE have received the first number of a new periodical entitled *Old Lincolnshire*, "a pictorial quarterly magazine devoted to the history, antiquities, architecture, geology, botany, entomology, and beauties of the county of Lincoln" (Stamford, Old Lincolnshire Press; London, Reeves). The great county which this new periodical represents is not wanting in diligent workers, but they have hitherto been deficient in the organizing faculty. We trust that *Old Lincolnshire* may be the means of inducing them to act in common. It is not safe to judge by first numbers. The present contains some good papers. The one by Sir James Picton 'On the Value of Antiquarian Remains' should be read by all restorers of churches before they begin the work of demolition. The Rev. H. J. Cheales discourses on the mural paintings in Friskney



Church. His paper is good, but far too short. We believe that these newly discovered pictures are of an interesting character. *Old Lincolnshire* might well reproduce them in its pages.

MR. W. PATERSON, of Edinburgh, sends us *Norham Castle*, by Mr. Hubert E. H. Jerningham, M.P. A good history will not supply the place. At present students have to pick up such knowledge as they have of the great border fortress from the pages of sundry Northern historians, whose work was for the time most excellent, but whose eyes were not fixed on Norham as a centre of attraction. Mr. Jerningham has gone through the works of Raine and Hutchinson and reproduced much that they tell us; he has also added many details from general history which have but little to do with Flambard's castle on the Tweed. The volume will be read by tourists as something better and more trustworthy than a guide-book, but does not claim regard as a serious contribution to history. We feel in reading Mr. Jerningham's pages that he takes by far too gloomy a view of the Church and State in the Middle Ages. He speaks of the sons of the poor in Normandy in the age succeeding the conquest of England as being brought up in a manner "that so much resembled the condition of wild beasts that the severity of the masters whom they were compelled to serve as slaves became a civilizing boon." There is no question that serfdom, though a temporary evil, produced lasting good, but we have seen no evidence that would justify the rhetorical flourish about wild beasts. When King William the Lion visited Norham on his way to meet John at Lincoln there was high feasting, but the bill of fare has not come down to us. This Mr. Jerningham regrets, and is determined that his book shall not lack colour for want of the details of splendid hospitality. He therefore reprints the account of a feast given on the enthronization of a certain bishop. This is surely book-making in its crudest form. A good architectural description of the castle by Mr. J. G. Clark has been reproduced from the pages of the *Journal of the Royal Archaeological Institute*.

THE *Transactions of the Cumberland and Westmoreland Antiquarian and Archaeological Society*, Vol. VI. Part II., is well up to the standard of the previous volumes. There are two excellent papers on the interpretation of the runic crosses and stones at Gosforth and Dearham by the Rev. W. S. Calverley, who has had the skilled assistance of Prof. George Stephens, of Copenhagen. It is very curious to note how the meaning of every figure and almost every line has been made out, and how the whole may be looked upon either as a representation of some old Norse legend or else as embodying some of the great truths of Christianity. 'The Place of Carlisle in English History,' by Dr. E. A. Freeman, is, of course, an able paper, separating as it does what is based on historical evidence from what is mere legend and tradition. Dr. Taylor, in collecting together the legends and inscriptions over doorways and on old houses in Cumberland and Westmoreland, has chosen a new subject, the interest of which is enhanced by the illustrations. There are also papers on the church bells of Brampton Deanery, prehistoric remains in Gelsdale, Cumberland, and several relating more particularly to Carlisle and its ancient records and books. The editor, Mr. R. S. Ferguson, F.S.A., may be congratulated on this the concluding part of the sixth volume of these *Transactions*.

*The History of Rob Roy*, by Mr. A. H. Millar (Leng & Co.), is a creditable performance of a popular kind, in which the author takes much the same generous view of the wily freebooter's character as Dr. Macleay (see *Athen.* No. 2879). He has made full and intelligent use of the authentic material furnished a few years ago by the Historical Report on the Montrose muniments; but, unfortunately, he gives few dates,

makes little or no reference to authorities, and is evidently more anxious to claim credit to himself for original research than to state the sources of his narrative or to do justice to the previous investigations that have made the compilation of his book possible and comparatively easy. To what audience does a Fellow of the Society of Antiquaries of Scotland address himself when he speaks of the story of the Crieff gauger as hitherto untold and as having been "unearthed" by him "from amongst the papers of the Duke of Montrose"—when, to give another instance, he reproduces a letter of Killlearn from the same Report, and describes it as "not hitherto available"? The testament-dative of "Robert Roy Campbell in Innerleucharig-beg" is not referred to; it is, however, an interesting document, and informs us that the quondam freebooter left behind him over a dozen cattle, besides sheep, goats, horses (one of these was blind), a saddle, and arms. No mention is made of the relics alluded to recently in the *Athenæum* (No. 2879), and we strongly doubt the genuineness of the snuff-box spoken of by Mr. Millar as bearing the initials R. B. R. G.

THE Society for Promoting Christian Knowledge send us a new volume of their series of "Diocesan Histories," *Worcester*, by the Rev. J. Gregory Smith and the Rev. Phipps Onslow. It is not so interesting as those relating to York, Salisbury, and Oxford, but this is in a great degree due to the fact that the annals of the Wiccan diocese are less capable of picturesque treatment. In pre-Norman times there is little which appeals strongly to the imagination; when we arrive at the thirteenth century, and encounter great ecclesiastics such as Walter de Cantilupe, we feel that they belong rather to secular than ecclesiastical history. The authors call these men "baronial bishops." It is, perhaps, not a bad designation, as it is meant to show that their powers as great nobles overshadowed the episcopal character; but it is capable of being misunderstood, for they were no more nor less barons than those who preceded and followed them. The funeral of Prince Arthur, which took place in 1502, is very well described. It must have been one of the most solemn functions that ever took place within the walls of Worcester Cathedral. Pageantry was in its most highly developed state, and the self-consciousness of the new learning had not then affected the English people so as to deprive such displays of their full meaning. It is interesting to note that the prince's horse was ridden into the midst of the choir by a son of Lord Kildare, where it was received as an offering. This is the latest instance we remember to have met with in England of horses being taken within the church at funerals. The test of fairness in any book dealing with ecclesiastical affairs is to examine how the period of the Reformation is treated. No reasonable person could find fault with anything he found here on the score of partisan bitterness. It is almost impossible to make out from their book what the opinions of the writers may be as to the great change which came over English religion in the Tudor time. In their treatment of Puritans and other Non-conformists they are equally fair. We think, however, that they are somewhat too hard on the Nonjurors. It is not very easy for us to understand their position; but it is obvious that men with whom the extreme doctrines of the divine right of kings were articles of faith would have been false to their consciences had they remained within the fold of the national Church when she had accepted King William.

#### BOOKS FOR THE YOUNG.

*Dora: a Girl without a Home.* By Mrs. R. H. Read. (Blackie & Son.)  
*Like His Own Daughter.* By the Author of 'The Chorister Brothers.' (W. Smith.)  
*A White Child.* Written and Illustrated by Mrs. Francis Rye. (Romington & Co.)

*Countess Violet; or, What Grandmamma saw in the Fire: a Book for Girls.* By Minnie Douglas. (Bogue.)

*Nour-ed-Dyn; or, the Light of the Faith: an Eastern Fairy Tale.* By the Hon. Sir Charles A. Murray, K.C.B. (Society for Promoting Christian Knowledge.)

THE story of 'Dora: a Girl without a Home' is one of those books for girls which attempt to give the excitement of a sensational story without its wickedness. The detective police business is poorly done, while the school scenes with which the book opens are very commonplace and wanting in reality. It may be a relief to our readers to know that Dora finds a home in the end with the usual rich uncle who comes home from India.

'Like His Own Daughter' is a pretty tale of Scotch home life, very touching and full of local colour.

'A White Child' is a wild rhapsody which borrows most of its feeble fancies from well-known sources. The spinning-girl, the poet, the princesses of the hospital, and all the other creatures whom Caro meets are like the figures of a mad dream, and the illustrations are worthy of them.

'Countess Violet' describes itself as a book for girls, and exhibits once more the time-honoured tradition of portraying for girls the ways of a world where crevel-work is the refreshment of daily life and church decoration the wildest dissipation. Moral reflections improve each occasion. The Countess Violet goes with her governess to buy wools, and the author bursts forth with "I think.....over-confidence in one's powers of perseverance is often most easily aroused when purchasing wools!" Towards the end of the book philanthropy appears, then mild love-making is introduced, and Lady Glenmore marries her guardian. All this may be what grandmamma saw in the fire, but there is a mystery about old Lady Glenmore which is naturally unfit to disturb the gentle, placid world of this "book for girls." Gazing into the fire on the last night of her life, the old lady murmurs, "I should have sought her the world over, when I found I had wronged her; but, oh! my sorrow closed my heart." A few hours later, on her death-bed, she cries, "Remind Violet—to-try—and find Edith Con—." This is on p. 8, and for some time we hope something will come of it; but not so. The book wanders on until, on p. 296 (the last but two), we find in an aged Madame Corelli Edith Con—. She dies, and we hope to unravel the mystery from the usual yellow packet of letters found in the dame's desk. "They doubtless explain," says Violet's husband, 'some story of deception and wrong that happened—you see this date—just seventy years ago!' 'We will not read them,' said Violet earnestly.....and the old letters were burned." "Time brought new interests," we are told, and we leave the Countess Violet happily philanthropic. As for her husband, Mr. Mordaunt, "he was publicly occupied in affairs of state, and the nation looked to him with expectation and confidence."

There is a charm about ancient tales of the East which must not be looked for in the Eastern fairy tale manufactured with a purpose in the England of to-day. "This tale," says Sir Charles Murray, "was an attempt on the part of a father to perform towards his son the office of one who mingles advice with pleasure in the gift." "I desired," he adds, "when writing it, to impress his mind with the fact that, even in those regions in which the blessed truths of revelation were unknown, the idea of a Supreme Being who punishes the wicked and rewards the good shone with a dim yet steady light through the gloom of ignorance and superstition which then pervaded the Eastern world." Sir Charles Murray has great familiarity with the East, and no one would probably perform such a difficult task as he has set himself better

than he. In the matter of illustrations the modern 'Nour-ed-Dyn' leaves much to be desired, but this, of course, is not the author's fault.

#### OUR LIBRARY TABLE.

We have on our table a large-paper copy, with prices and purchasers' names, of the *Bibliotheca Sunderlandiana: a Catalogue of the Sunderland Library* (removed from Blenheim Palace), with bibliographical notes, compiled by Mr. John Lawler, 2 vols. The issue of a limited number of copies on large paper of the Sunderland Catalogue forms a fit ending to that remarkable sale, the renown of which will live for ever in the annals of bibliography. In its present form the catalogue appears in two handsome volumes, which we foresee will in years to come excite nearly as much contention in sale-rooms as did many of the choice articles contained in it. Even small-paper copies of the five portions of the great Sunderland Catalogue will be henceforward in great request, and right heartily do we commend the exemplary industry, skill, and bibliographical learning displayed by Mr. John Lawler in its compilation. We do this all the more readily because we have noticed that he has avoided exaggeration in the description of the rarer articles at the same time that he has pointed out their exceptional importance. The auctioneers entrusted with the sale could not have selected any one better qualified to describe the contents of the great Sunderland Library, the richness and variety of which were quite unknown up to the date of the sales for which the several catalogues were issued.

"The history of diplomacy," Mr. Barnett Smith remarks, "is full of incidents as romantic as any which are to be found in fiction"; and so, under the title of *Half-Hours with some Famous Ambassadors*, he has told in a popular style some of the incidents connected with the careers of Talleyrand, Gondomar, the Chevalier d'Eon, and others. The volume is well suited for the public for which it is intended, being written in simple language, laudably free from fine writing. Mr. Fisher Unwin is the publisher.

Mrs. Houston's two volumes called *A Woman's Memories of Well-Known Men* (White & Co.) contain little of interest. Several of her statements, too, are of doubtful accuracy and many passages are in doubtful taste. A writer who speaks of "Professor Darwin" and who believes that Pius IX. was Pope in 1842 is not likely to trouble herself to be exact. A large number of the proper names are misspelt, whether through the carelessness of the author or the printer it is hard to say.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Spurgeon's (C. H.) *Present Truth*, a Collection of Sermons preached at the Metropolitan Tabernacle, cr. 8vo. 3/6 cl.

##### Philosophy.

Ground's (Rev. W. D.) *Examination of the Structural Principles of Mr. H. Spencer's Philosophy*, 8vo. 10/3 cl.

##### Philology.

Herodotus, Book 8, with Text and Commentary founded on the best Authorities, by J. Murray, cr. 8vo. 2/ cl.

##### Science.

Donaldson's (W.) *Poncelet Turbine and Water Pressure Engine and Pump*, 4to. 5/ cl.

Heaford's (A. S.) *Strains on Braced Iron Arches and Arched Iron Bridges*, cr. 8vo. 6/ cl.

Bels (P.), *Inventor of the Telephone*, a Biographical Sketch, Ac., by S. P. Thompson, 8vo. 7/6 cl.

##### General Literature.

Andersen's (H. C.) *Snow Queen*, illust. by T. Pym, 5/ bds.

Beale's (A.) *Squire Lisle's Bequest*, 3 vols. cr. 8vo. 31/6 cl.

Bradford's (Miss) *Golden Calf*, 12mo. 2/ bds.

Fenn's (G. M.) *Dutch the Diver*, 12mo. 2/ bds.

Rowe's (C. J.) *Bond of Disunion, or English Misrule in the Colonies*, cr. 8vo. 12/ cl.

Thring's (Rev. E.) *Theory and Practice of Teaching*, 6/ cl.

##### FOREIGN.

##### Theology.

Hurter (H.) *Nomenclator Recentioris Theologiae Catholicae*, Vol 2, Parts 1 and 2, 7m. 20.

Maybaum (S.) *Die Entwicklung d. Israelitischen Prophetenthums*, 4m.

*Fine Art.*  
Violet-le-Duc: *Les Églises de Paris*, 5fr.  
*History and Biography.*  
Dufour (T.): *Lettres à Quinet (1849-1854)*, 3fr. 50.  
Mahrenholtz (R.): *Voltaire im Urtheile der Zeitgenossen*, 3m.  
Ruete (E.): *Die Correspondenz Ciceros in den J. 44 u. 43*, 2m. 40.  
*Geography.*  
Avalle (E.): *Notices sur les Colonies Anglaises*, 10fr.

#### THE BRIDE'S CHAMBER. A SUMMER MORNING.

AT length the yellowing east grew barred with pink,  
The casement flushed and chattered to a breeze,  
The rooks outside were stirring in the trees,  
The sun's rim rose above a golden brink:  
I heard the earliest anvil's tingling clink  
Across the farm; the cattle on the leas  
Began to low. I watched her; by degrees  
Sleep's rosy fetters melted, link by link.  
What dream was hers? Her eyelids shook with tears,  
And when the bright eyes opened, scared and blue,  
She sobbed I know not what of passionate fears:  
"You'll not forsake me now; there is but you!"  
Then told me what God's Angel of the Years  
Had whispered of wild love; and "Was it true?"

As if to lend the Morning fragrant,  
She rose and opened the casement: round the girl,  
Like drops of sunshine firing each fair curl,  
The dewdrops fell glittering from the jasmine tree.  
She turned and smiled and kissed her hand at me!  
Ah, what wild-rose whose petals half unfurl,  
Or creamy rose-bud veined with mother-of-pearl,  
Might match that hand? Ah, what so fair as she?  
Not Morn herself—not Morn with all her flowers,  
Though rich scents rose of hay and meadow-sweet,  
And dead the Night lay; and the bright-limbed Hours  
Seemed clustered round—seemed staying their  
golden feet—  
Seemed drawing apart, with tremulous hands but  
certain,  
Fold after fold of Morning's ruddy curtain!

#### THREE YEARS AFTER.

BENEATH the loveliest dream there coils a fear:—  
Last night came she whose eyes are memories  
now;  
Her far-off gaze seemed all-forgetful how  
Love dimmed them once, so calm they shone and  
clear.  
"Sorrow," I said, "hath made me old, my dear;  
'Tis I, indeed, but grief doth change the brow—  
A love like mine a seraph's neck might bow,  
Vigils like mine would blanch an angel's hair."  
Oh, then I saw, I saw the sweet lips move!  
I saw the love-mists thickening in her eyes,—  
I heard a wordless melody of love  
Like murmur of dreaming brooks in Paradise;  
And when upon my neck she fell, my dove,  
I knew the curls, though heavy of amaranth-  
spice.

THEODORE WATTS.

#### THE SHAPIRA MS. OF DEUTERONOMY.

WITHOUT at present passing an opinion on the genuineness or otherwise of the fragments of Deuteronomy now under examination by me in the British Museum, I herewith give the text of the Decalogue and an improved version of the translation which appeared in the *Times* of August 3rd. In the next issue of the *Athenæum* I hope to give the other portions of the text in their proper sequence, commencing with the beginning of Deuteronomy.

אֱלֹהִים . אֱלֹהִים . אֱלֹהִים . אֱלֹהִים . אֱלֹהִים .  
מֵאֲרֹץ . מֵאֲרֹץ . מֵאֲרֹץ . מֵאֲרֹץ . מֵאֲרֹץ .  
אֱלֹהִים . אֱלֹהִים . אֱלֹהִים . אֱלֹהִים . אֱלֹהִים .  
תִּמְנָה . אֲשֶׁר . בְּשִׁמְשׁ . מִמְּעַל . וְאֲשֶׁר . בָּאֲרֶץ .  
מִתַּחַת . וְאֲשֶׁר . בְּמִים . מִתַּחַת . לָאֲרֶץ . לֹא  
תִשְׁתָּחוּ . לָהֶם . וְלֹא תַעֲבֹד . אֱלֹהִים . אֱלֹהִים .  
אֱלֹהִים . קִדְשׁ . שֶׁת . יָכֵס . עֲשֵׂתִי .  
אֶת הַשִּׁמְשׁ . וְאֶת הָאֲרֶץ . וְכֹל . אֲשֶׁר . בָּם .  
וּשְׁבֹתִי . בְּיוֹם הַשַּׁבָּעִי . עַל . כֵּן . תִּשְׁבֹּת . נֶגֶם .

אתה ובהמתך . וכל . אשר . לך . אנך . אלהים .  
אלהך . כבוד . את אבך . ואת אמך . למען .  
יִרְאוּ . יִכְדּוּ . אֱלֹהִים . אֱלֹהִים . אֱלֹהִים .  
את נפשי אחך . אנך . אלהים . אלהך . לא  
תנאף . את אשת . רעך . אנך . אלהים . אלהך .  
לא תנבא . את דון . אחך . אנך . אלהים .  
אלהך . לא תשבע . בשמי . לשקר . כי . אנך .  
אקנא . את עון . אבת . על . בנם . על . שלשם .  
ועל . רבעם . לנשא . שמי . לשקר . אנך . אלהים .  
אלהך . לא תענו . באחך . עדת . שקר . אנך .  
אלהים . אלהך . לא תחמד . אשת . עבדו .  
ואמתו . וכל . אשר . לו . אנך . אלהים . אלהך .  
לא תשנא . את אחך . בלִבְבְּךָ . אנך .  
אלהים . אלהך . את עשרת הדברים האלה  
דבר אלהים . . . . .

"I am God, thy God, which liberated thee from the land of Egypt, from the house of bondage. Ye shall have no other gods. Ye shall not make to yourselves any graven image, nor any likeness that is in heaven above, or that is in the earth beneath, or that is in the waters under the earth. Ye shall not bow down to them nor serve them. I am God, your God. Sanctify.....in six days I have made the heaven and the earth, and all that is therein, and rested on the seventh day, therefore rest thou also, thou and thy cattle and all that thou hast: I am God, thy God. Honour thy father and thy mother that thy days may be prolonged: I am God, thy God. Thou shalt not kill the person of thy brother: I am God, thy God. Thou shalt not commit adultery with the wife of thy neighbour: I am God, thy God. Thou shalt not steal the property of thy brother: I am God, thy God. Thou shalt not swear by my name falsely, for I visit the iniquity of the fathers upon the children unto the third and fourth generation of those who take my name in vain: I am God, thy God. Thou shalt not bear false witness against thy brother: I am God, thy God. Thou shalt not covet the wife.....or his manservant, or his maidservant, or anything that is his: I am God, thy God. Thou shalt not hate thy brother in thy heart: I am God, thy God. These ten words (or commandments) God spake....."

1. Every commandment begins a fresh line and finishes with the refrain "I am God, thy God."  
2. In the Decalogue portion the words are not only divided, but there is a point after every word, as in the Moabite Stone.  
3. There is not only no stop after the particles *אֶת* and *לֹא*, but these two expressions are closely connected with the respective words to which they belong, so as to form one expression.  
4. In the one slip containing the Decalogue which I translated for the *Times* the words *לִמְעַן יִרְאוּ* are absent, but they are in the other slip which contains a duplicate of the Decalogue. This is either due to an omission on the part of the scribe, or indicates that it is intended as a different recension.  
5. Instead of *אֶת* (here line 17 from the top) one recension seems to have *אֲנִי*.  
6. The slips not only exhibit two, if not three, duplicate or triplicate texts, but two distinct handwritings of apparently the same archaic letters.  
7. The verb *הִתְרַחַק* (line 1) does not occur in the Hebrew Scriptures, though derivatives in *חָרַם*, "free-born, nobles," occur (1 Kings xxi. 8; Isaiah xxxiv. 12, &c.). It, however, occurs in the Targum, "חררית אמת", "I liberate my bondmaid" (Genesis xvi. 3).



8. Neither does the phrase אֱלֹהִים "God, thy God," occur in the Old Testament.

May I suggest that those scholars who may wish to take part in the discussion on the nature and character of these fragments should first inspect them before they commit themselves to any strong opinion? An examination of the slips themselves is alike due to fair criticism and to Mr. Shapira.

CHRISTIAN D. GINSBURG.

P.S.—The following letter, giving an account of the manner in which he came into possession of the fragments of Deuteronomy, was kindly communicated to me by Mr. Shapira:—

"Cannon Street Hotel, London, Aug. 7, 1883.

"DEAR DR. GINSBURG,—In reference to the history of the embalmed manuscript I have to tell you, if allowed, the following.

"In July, 1878, the Sheik Mahmud Arakat, the well-known chief of the guides from Jerusalem to the Jordan, paid me the customary visit. It is an Oriental custom to visit every respectable gentleman soon after he returns from a journey, and such visits are in general made with great pomp. A father brings all his sons and relations; an officer all who are under his command, &c. As it happened that the Sheik had Bedouin of the East in his house, he, of course, brought them all with him. Of course they had a hundred questions to ask about the result of the Russo-Turkish war—whether the Russians were really near Stamboul, and whether the Sultan would allow it, &c.

"Now it was my turn to ask them about new discoveries, when one of them said to the Sheik that we Europeans, who are so rich, ought not to seek more riches by taking away the charms and talismans of their country. And he related how a black bundle of inscribed pieces of leather made a poor man who kept them in honour very wealthy, whilst others who cast them away are yet as poor as himself. As he mentioned a place very well known to me, and that the pieces of his neighbour (it seems) smelt like chumar (asphalte), I wished to know something more about them; but as I was afraid to make the man suspicious by my eagerness, I asked advice from Sheik Mahmud about it. He thought that the best thing would be that I should come the next day to his house to a dinner party, and he would arrange so that I might be able to bring out everything I wished. I heard the next day only the further particulars that some men of his acquaintance had hidden themselves, in the time when the Wali of Damascus was fighting the Arabs, in caves hewn high up in a rock about an hour east of Aroar, near the Modjib. They found there several bundles of old black linen. They peeled away the linen, and behold, instead of gold, which they expected to find, there were only some black inscribed strips of leather (called Nekesh, which means some signs or scratches), which they threw away (or I believe he said threw into the fire, but I am not certain); but one of them picked them up and kept them in great honour as charms, and he became a rich man, worth three hundred sheep. I asked the Sheik to employ him (the teller of the story) as a messenger to bring me some of the pieces that I might examine them, but the Sheik thought that that man would not do it, but he knew a man who is not superstitious at all, and would steal his own mother-in-law (all old women are witches or charms) for a few piasters (or a few hundred piasters). The Sheik told me next day that he had taken steps in the matter, and that in about ten or twelve days the man would bring me a sample of them if the history were true, only on condition that the messenger should not enter Jerusalem, as he was afraid of the Government.

"In about twelve days I got four or five columns, with a few Phœnician letters visible upon them; in eight days more he brought me about sixteen beautifully written columns; in

eight days more about fifteen, not so well written; in eleven or twelve days more four or five very well-written columns, and I have not seen the man again. The Sheik died soon, and I lost every trace that would enable me to follow the object further.

"Yours truly and obediently,  
(Signed) "M. W. SHAPIRA."

"HARRIS'S CABINET."

Leytonstone.

MR. A. W. TUEB has recently placed in my hands a set of original editions of four little books belonging to "Harris's Cabinet," a well-known series of nursery books published early in the present century by one of the successors of Newbery. They formed part of the celebrated Flaxman Collection recently dispersed by Messrs. Christie, Manson & Woods, when Mr. Tueb became their fortunate possessor. There is a very good set of the original series in the British Museum; but I have not hitherto had the good fortune to see them elsewhere. The first book in this series was 'The Butterfly's Ball,' which appeared in January, 1807. It was followed in the same year by 'The Peacock at Home' (a sequel to 'The Butterfly's Ball'), 'The Elephant's Ball,' and 'The Lion's Masquerade'; and it is of these four that I think a brief account might be interesting to your readers.

'The Butterfly's Ball' first appeared in the November number of the *Gentleman's Magazine*, where it is said to have been written by William Roscoe, M.P. for Liverpool, the author of 'The Life of Leo X.,' and well known in the literary circles of his day, for the use of his children, and set to music by order of their Majesties for the Princess Mary. When they were printed in book form, in January, 1807, the text and pictures were engraved together on copper-plates; but in the edition which appeared subsequently there were many variations from the first. The allusions to "little Robert"—evidently William Roscoe's son—do not occur in the latter; and many slight improvements, tending to make the verses more rhythmical and flowing, are introduced. The whole passage,—

Then close on his Haunches, so solemn and wise,  
The Frog from a Corner, looked up to the Skies.  
And the Squirrel well pleas'd such Diversions to see  
Mounted high over Head, and looked down from a Tree.  
Then out came the Spider, with Finger so fine,  
To show his Dexterity on the tight Line.  
From one Branch to another, his Cobwebs he slung,  
Then quick as an Arrow he darted along.  
But just in the Middle,—Oh! shocking to tell,  
From his Rope, in an Instant, poor Harlequin fell.  
Yet he took'd not the Ground, but with Talons outspread,  
Hung suspended in Air, at the end of a Thread.  
Then the Grasshopper came with a Jerk and a Spring,  
Very long was his Leg, though but short was his Wing;  
He took but three Leaps, and was soon out of Sight,  
Then chirp'd his own Praises the rest of the Night,—

is an interpolation in this later edition. It is, I believe, certain that the verses were written by Roscoe for his children on the occasion of the birthday of his son Robert, who was nearly the youngest of his seven sons. No doubt when they were copied out for setting to music the allusions to his own family were omitted by the author. A correspondent of *Notes and Queries*—who is, I believe, a daughter of the late Sir George Smart—says, in reference to the question of the setting of the verses to music, that "the MS., in Roscoe's own handwriting, as sent to Sir G. Smart for setting to music, is in a valuable collection of the autographs bequeathed by the musician to his daughter. The glees were written for the three princesses, Augusta, Elizabeth, and Mary, daughters of George III. and pupils of Sir George, and was performed by them during one of their usual visits to Weymouth."

'The Peacock at Home' and 'The Lion's Masquerade' were, as the title-page puts it, written by a lady; and we should most likely have remained in ignorance as to who the lady was if there had not been published in 1816 another little book of a somewhat similar character, entitled 'The Peacock and Parrot on their Tour to discover the Author of "The Pea-

cock at Home,"' which, the preface tells us, was written immediately after the appearance of 'The Peacock at Home,' but from various circumstances laid aside. "In the opinion of the publishers," the preface goes on to say, "it is so nearly allied in point of merit to that celebrated trifle, that it is introduced at this late period."

The book relates in verse how the peacock and parrot

— far as England extends  
Then together did travel to visit their friends,  
Endeavour to find out the name of our poet,  
And ere we return ten to one that we know it.

After long travelling,

A path strewn with flowers they gaily pursued  
And in fancy their long-sought Incognita viewed.  
Till all their cares over in Dorset they found her,  
And plucking a wreath of green bay-leaves they crowned her.

In a foot-note is added, "Mrs. Dorset was the authoress of 'The Peacock at Home.'"

Mrs. Dorset, according to a note by Mr. Dyce, which appears on the fly-leaf of a copy of 'The Peacock at Home' in the Dyce and Forster Collection at South Kensington, was sister to Charlotte Smith. Their maiden name was Turner. The British Museum Catalogue says Mrs. Dorset also wrote 'Think before you Speak, or the Three Wishes,' which is the last on the list of books in "Harris's Cabinet."

It seems to be clear that the same lady wrote 'The Lion's Masquerade' and 'The Peacock at Home,' for in 'The Lioness's Ball' (a companion to 'The Lion's Masquerade') the dedication begins thus:—

I do not, fair Dorset, I do not aspire,  
With notes so unhalloved as mine,  
To touch the sweet strings of thy beautiful lyre,  
Or covet the praise that is thine.

I regret that I am unable to offer any conjecture here as to the "W. B." who wrote 'The Elephant's Ball,' except that the same initials appear to an appendix to an edition of 'Goody Two Shoes,' published some time before 1780.

Besides the interest and merit of these little books on literary grounds, these earlier editions are specially noteworthy because they were illustrated by the painter Mulready, and the drawings he made for them are amongst the earliest efforts of his genius, they having been executed before he had reached man's estate. It is not a little interesting to note in this connexion how many artists who have risen to eminence have at the outset of their career been employed in illustrating books for children. It would, indeed, appear that in bygone times the veriest tyro was considered capable of furnishing the necessary embellishments for books for the nursery—a state of things which, I need not say, happily does not obtain in the present day. These and many other little books of a bygone time abound in instructive indications of the beginnings of genius which has subsequently delighted the world with its masterpieces.

In connexion with Mulready and children's books, it may be interesting to note that in 1835 a little book called 'The Looking-Glass' was published, said to be written by William Godwin, under the name "Theophilus Markliffe." This work is the history and early adventures of a young artist; and it is known that it was compiled from a conversation with Mulready, who was then engaged in illustrating some juvenile books for the author, and the facts in it relate to the painter's early life. It contains illustrations of the talent of the subject done at three, five, and six years old, which are presumed to be imitations of Mulready's own drawings at the same ages.

CHARLES WELSH.

\* \* Mr. Welsh's date is wrong. 'The Looking-Glass' originally appeared in 1806, and the name is spelt "Marcliffe."

SALE.

THE sale of the Stourhead heirlooms, comprising the topographical library of the late Sir Richard Colt Hoare, Bart., remarkable as con-

taining the choicest collection of British topography ever formed, took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge during the last and present weeks, and on account of the fine condition of the books prices ruled high. Amongst the more eagerly contested articles were: Ashmole's Berkshire, large paper, 34l. 10s. Aubrey's Surrey, 18l. 10s.; Beauties of England, Wales, and Scotland, 20l. Bewick's British Birds and Quadrupeds, 22l.; British Topographical Guides, in 73 vols., 34l. 10s. Blomefield's Norfolk, original edition, 90l.; and the reprint, on large paper, 25l. Britton's Architectural Antiquities and Cathedrals, large paper, 30l. 5s. Atkyn's Gloucestershire, first edition, 38l. Baker's Northamptonshire, large paper, 10l. 15s. Berry's Pedigrees, 25l. 17s. 6d. Borlase's Cornwall, 5l. Bridges's Northamptonshire, 16l. Buck's Views, 31l. Buckler's Ecclesiastical Antiquities of Wilts, drawn in water colours, 465l.; and other drawings by Buckler, 115l. 17s. 6d. Chronicles of England, 31l. 10s. Civil War Tracts, arranged in counties, 46l. 10s. Collinson's Somersetshire, on large paper, 53l.; and on small, 12l. Cox's Monmouthshire, large paper, 30l.; and largest paper, unique, 200l. Dallaway's Sussex, 44l. Carter's Malmesbury Abbey, Lacock Abbey, and Antiquities of South Wales, drawn in sepia, 188l. Chauncy's Hertfordshire, 17l. Clutterbuck's Herts, 14l. Coningsby's Manor of Malden, not quite complete, 80l. Crocker's Wiltshire Antiquities, drawn in water colours, 171l. Croniques de Normandie, 39l. Fenton's Pembrokeshire, large paper, 24l. 10s. Giraldus Cambrensis, translated by Sir R. C. Hoare, large paper, 15l. Hakluyt's Voyages, 15l. 15s. Hardyng's Chronicle, 24l. 10s. Drake's York, large paper, 27l. Dugdale's Works, 160l. Enderbie's Cambria Triumphans, 16l. 10s. Fabian's Chronicle, 19l. Froyssart's Chronicles, translated by Lord Berners, 41l. Gordon's Itinerarium Septentrionale, large paper, 16l. Hoare's Recollections Abroad, 17l.; Views in Saxony, Italy, &c., 48l.; Views in Wales, 44l.; Views in Ireland, 19l.; Ancient Wiltshire, large paper, 31l. 10s.; and small, 21l.; Modern Wiltshire, 54l.; and a large-paper copy, wanting parts 7 and 8, 200l.; Monastic Remains, 44l. 2s.; Hungerfordiana, illustrated, 105l.; Views in South Wales, 51l. Hodgson's Northumberland, large paper, 51l.; Horse in Usam Ecclesie Eboracensis, an extraordinarily rare service book, printed at Rouen in 1517, 200l. Hutchinson's Cumberland, Durham, and Northumberland, 28l. Jones's Brecknock, 8l. Gunton's Peterborough, large paper, 7l. 17s. 6d. Hasted's Kent, 37l. Higden's Polycriconon, printed by Treveris, 47l. Hill's Etchings of Quadrupeds, 31l. Izaak's Exeter, large paper, 10l. 5s. Lysons's Environs of London and Magna Britannia, large paper, 35l. 10s. Nichols's Bibliotheca Topographica, 53l. Nicolson and Burn's Westmoreland and Cumberland, 7l. 7s. 6d. Horsley's Britannia Romana, 19l. Hunter's South Yorkshire, large paper, 23l. 2s. Hutchins's Dorset, 20l. King's Vale Royal, 31l. Kip's Views, 45l. Leigh's Lancashire, 7l. Leicester's Cheshire, large paper, 56l. Lysons's Reliquie, Roman and Gloucester Antiquities, 38l. 10s. Northumberland Household Book, 17l. Phelps's Somersetshire, 6l. Salisbury Service Book, 31l. 5s. Manning and Bray's Surrey, large paper, 38l. Morant's Essex, large paper, 44l. Nash's Worcestershire, large paper, 29l. 18s. Nichols's Leicestershire, large paper, 230l. Nicholson's Stourhead, drawn in water colours, 60l.; and his Rural Scenery of Italy, 17l. 5s. Ormerod's Cheshire, 29l. Peck's Stanford, 8l. 10s. Strutt's Works, 77l. Thomas à Kempis de Imitation de Jesus Christ, printed on vellum at Paris in 1493 by J. Lambert, 100l. Thoroton's Nottinghamshire, large paper, 39l.; and small, 13l. Throsby's Leicestershire, large paper, 20l. Warner's Antiquitates Culinarie, large paper, 14l. 15s.; and his Glastonbury, 5l. 2s. 6d. Watson's Memoirs of the Earls of Warren and Surrey, 9l.; and his History of Halifax, 7l. Piranesi, Opere, 51l.

Plot's Staffordshire, large paper, 48l. Polwhele's Devon, 20l. 5s. Prince's Worthies of Devon, 19l. Roas's Antiquities of Gloucester Cathedral and Tewkesbury Abbey, drawn in sepia, 43l. Rudder's Gloucestershire, 10l. 5s. Sanderi, Flandria, 18l. Shaw's Staffordshire, large paper, 62l. Slezzer, Theatrum Scotiae, 36l. 10s. Somner's Canterbury, large paper, 7l. 10s. Stow's Chronicles, 20l.; Stow's London, 11l. Willis's Welsh Cathedrals, 8l. 10s. Williams's Survey of Caernarvon, in manuscript, 9l. Willis's Buckingham, 5l. 7s. 6d. Wood's History of Oxford, 14l.; and his Athenae Oxonienses, enlarged by Bliss, 16l. 15s. Worsley's Isle of Wight, 5l. Wyntown, Cronykil of Scotland, large paper, 10l. 15s. Surtees's Durham, large paper, 20l. Thoresby's Leeds, large paper, 26l. 10s. Thoroton's Nottinghamshire, first edition, 13l. 5s. Thorpe's Registrum et Costumale Roffense, 21l. Trotter's Monuments of Bishops and Nobles, in water colours, 41l. Turner's Southern Coast, large paper, 21l. Wace, Roman de Brut, manuscript on vellum, 183l. Whitaker's Richmondshire and Leeds, large paper, 42l. 10s. Voragine's Legenda Aurea, printed in 1527 by Wynkyn de Worde, 40l. Wiltshire and Dorsetshire Visitation in 1565, old MS. copy, 7l. Wiltshire Inscriptions, privately printed by Sir T. Phillips, 11l. 11s. The entire sale, comprising 1,971 lots, produced 10,028l. 6s. 6d.

## THE BRONTËS.

Oakwood, Skircoat, Halifax, Aug. 8, 1883.

I FEEL sure you will allow me a few words in reference to Mr. J. Wemyss Reid's reply to my letter of the 21st ult. on Patrick Branwell Brontë. I can understand that Mr. Reid should come forward to maintain the character of Branwell which Mrs. Gaskell in the first instance gave to the world; and I can admire the chivalrous disposition which induces him to defend Miss Nussey from the supposed danger of an attack, on the ground, I presume, that she allowed Mrs. Gaskell possession of Charlotte's letters indiscriminately. But I am at a loss to conceive how Mr. Reid could conclude from my first letter to you that, while professing to defend Branwell, my real purpose is to attack Miss Nussey. Nothing could be further from my intention. I might as reasonably believe that the real purport of Mr. Reid's letter is to attack Mr. Brontë and not to defend Miss Nussey. For what charge could be worse, and withal more inconceivable, than that Mr. Brontë could have approved at all, much less been "perfectly content" with, a work in which he himself was made the subject of such severe reflections as appear in the first edition of the life of Charlotte, and which Mrs. Gaskell was compelled to omit from the second? And further, it was from this book that the public first learned that sombre story of his son which "all who have made themselves acquainted with the history of the Brontë family" have vied in finding opprobrious terms to darken.

FRANCIS A. LEYLAND.

## Literary Gossip.

MR. LEWIS MORRIS, who has been silent since 1880 owing to the preoccupation of his time by the question of education in Wales, will publish early in October an important volume of poems, chiefly lyrical, but containing also studies in blank verse, such as have won so much favour for the 'Epic of Hades.'

In the *Nineteenth Century* for next month probably Mr. J. C. Jeaffreson will reply to Mr. Froude's article on Byron's *liaison* with Jane Claremont and her relations with the Shelleys.

MESSRS. H. R. TEDDER AND E. C. THOMAS have been for some time preparing a 'Library Handbook,' which they hope

shortly to send to press. It will contain a brief introductory treatise on library management, including book selection, buildings and appliances, classification and shelf arrangement, catalogues and cataloguing, and binding; a selected list, with notes, of the most useful books of reference for librarians and bibliographers; an account of all the existing libraries of the United Kingdom of any importance; a similar account of the chief libraries of other countries; together with various appendices. The volume will be issued at a moderate price, and the subject will be treated not only from the point of view of managers, but also of users of libraries. It will most likely be an annual publication.

THE manuscripts relating to Ireland in the portion of the Ashburnham collection purchased by Government are, it is stated, to be deposited, by direction of the Lords of the Treasury, in the library of the Royal Irish Academy, Dublin, where they are to be accessible to those who desire to consult them, under the requisite regulations. Among these manuscripts is the old Irish liturgical volume known as the Stowe Missal, preserved in an ancient metal casket.

THE Printers' Exhibition (the third of its kind) at the Agricultural Hall, Islington, which opened on the 30th ult. and closes to-day (Saturday), has been the reverse of a success. As illustrating the value of mere signatures, its patrons are said to have numbered some four hundred of the best-known printers, paper makers, and machinery manufacturers in the kingdom, while we gather from the catalogue that under a dozen of them are amongst the exhibitors. Although improvements in printing and paper-making machinery are constantly being made, they are not of sufficient importance, either in character or in number, to justify an annual exhibition, and hence there is little worth chronicling. Trade exhibitions have been overdone and have degenerated into bazaars. The state of the balance sheet in connexion with the Printers' Exhibition will probably go far to convince the projectors that to attempt to hold one annually would be a grave financial mistake.

MR. F. G. STEPHENS is about to reprint 'The Looking-Glass' of 1806, an extremely scarce little book, which supplied part of the bases of his 'Memorials of Mulready,' and is referred to by a correspondent on another page.

In the 'New Plutarch' series there will shortly be published a life of Marie Antoinette, by Miss Sarah Tytler.

MR. LEWIS CARROLL, following in the steps of Mr. Ruskin, in his new book, 'Rhyme and Reason,' reduces the usual trade allowance to booksellers to twopence in the shilling, so that the discount booksellers who take off threepence in the shilling cannot in this case do so without incurring loss. This departure from trade custom will doubtless prejudice booksellers against the book, and probably interfere with its sale. The retail bookseller's profit by competition is reduced to a minimum, and indications constantly occur of the depressed condition of the retail trade.

N° 2911  
Mr. J. A. president his house month. Magazine, periodical of the long His pen ready to especially He gave in his ed Baines's in the re 'History' a chasm which p was pr was co other t one tin Mr. Cr. Manch largely Manch various The de books of the collect occasi shillin also co On Madra sancti the es pensas him i Tr tion Prot Like grat hope beco licat ausp out. D Liv Or of dea iscl an bu lic by all he m lif to Ch in C A a t



Mr. JAMES CROSSLEY, F.S.A., the learned president of the Chetham Society, died at his house in Manchester on the 1st of this month. In early life he wrote in *Blackwood's Magazine*, the *Retrospective Review*, and other periodicals. He was one of the founders of the Chetham Society, and contributed to the long series of volumes issued therefrom. His pen was rarely idle, and he was always ready to help in any literary enterprise, especially when connected with Lancashire. He gave assistance to the late Mr. Harland in his editorial labours on the last edition of Baines's 'History of Lancashire,' and aided in the recently issued edition of Whitaker's 'History of Whalley.' Mr. Crossley leaves a chasm in literary circles in Lancashire which probably can never be refilled. He was president of the Spenser Society, and was connected with the Hunterian and other publishing societies, and was at one time a member of the Philobiblon. Mr. Crossley was buried at Kersal, near Manchester, on Monday, his funeral being largely attended by representatives of the Manchester Literary Club and members of various societies with which he was connected. The deceased gentleman's rare collection of books will be dispersed under the hammer of the auctioneer. He was a great book collector, and was lucky enough on one occasion, it is said, to pick up for a few shillings a second folio Shakspeare which also contained a few leaves of the first.

On the application of the Government of Madras, the Government of India have sanctioned the payment of 5,000 rupees to the estate of the late Dr. Burnell as compensation for the expenditure incurred by him in prosecuting Oriental researches.

The second part of the English translation of the 'Mahābhārata,' published by Protapa Chandra Roy, is nearly ready. Like the first part, it will be distributed gratuitously in India and Europe; but it is hoped that those who are able to do so may become subscribers to the "Gratuitous Publication Society in Calcutta," under whose auspices this and other works are brought out.

Dr. W. VIETOR, of University College, Liverpool, who edits the *Zeitschrift für Orthographie*, has in the press a handbook of phonetics, under the title of 'Phonetik des Deutschen, Englischen, und Französischen.' This will serve as an introduction to an 'Orthographisch-orthoepisches Wörterbuch.'

The American papers announce the publication of a biography of Mr. Buchanan, by Mr. G. T. Curtis. Mr. Buchanan kept all his important correspondence, and as he also was in the habit of making memoranda, there is ample material for his life. The history of his administration ought to throw much light on the causes of the Civil War.

A CONSIDERABLE sensation has been made in the United States by an address of Mr. C. F. Adams, jun., in which he took strong exception to the importance assigned in American colleges to the study of Greek and Latin. It has been printed under the title of 'A College Fetish.'

THE Congress of Americanists meets this year at Copenhagen on August 21st.

A FREE reference library, art gallery, and museum has just been opened at Oldham by Sir John Lubbock, who, in the course of his address to the meeting assembled at the ceremony, expressed his hope that ere long every town would have its free library. The erection of the building has cost about 10,000*l*.

MR. JAMES CROMB, of the *Dundee Advertiser*, has in the press a volume of papers on 'The Highlands and Highlanders of Scotland.'

W. DINDORF, the elder and abler of the two celebrated brothers who have done so much for Greek literature, has at last passed away at the age of eighty-one. It is fifty-three years since he brought out his first book, and a full list of his works since that time would be long. Of course all the vast amount of editing he performed was not, and could not be, done with equal care; but it may certainly be said that he deserved well of all students of Greek. It is sad to know that the last days of the stout old scholar were harassed by money difficulties, and that he had been forced to part with his dearest possession, his library.

WE should have added to our paragraph in last week's issue regarding a new novel by "George Taylor," the author of 'Antinous,' that "George Taylor" is the pseudonym of Mr. Crowe, the coadjutor of Mr. Cavalcaselle in his well-known history of painting.

SCIENCE

SCHOOL-BOOKS.

*The Botanical Atlas: a Guide to the Practical Study of Plants, &c.* By D. McAlpine.—Vol. II. *Cryptogams.* (W. & A. K. Johnston.)—We have already had occasion to speak of the corresponding volume, relating to flowering plants, commonly so called. The present volume deals with the cryptogams, and consists of twenty-six coloured quarto plates, devoted to the illustration of the forms of the lower classes of plants and to the explanation of their life-history. The text is not confined to descriptive matter only, but furnishes hints to the reader how to prepare the specimens so as to enable him to see for himself the objects described. This is a valuable feature of the work, for few of the text-books give details upon this point, and, with a few well-known exceptions, there is no school or college where such practical information can be obtained; and yet, and very properly so, great stress is laid upon it at the university examinations. For the most part the artist and author has gone to well-known sources for his information, and this is generally acknowledged, but not always. For instance, we should be glad to know upon whose authority it is stated that the existence of disease in potatoes may be detected before it is apparent to the eye by the property that a small portion of the diseased tuber has, under certain conditions, of curdling milk. Speaking on this subject, it would seem as if the author had not made up his mind whether the disease in question is actually dependent upon or merely coincident with the presence of a parasitic fungus. Used as a guide to practical work this atlas is likely to prove very useful by indicating what should be looked for, and by pointing out the best methods of so doing.

*An Elementary Treatise on Plane Trigonometry.* By Robert William Griffin, A.M., LL.D. (Dublin, Hodges, Figgis & Co.; London, Longmans & Co.)—This little manual treats of rudimentary trigonometry up to and including

the computation of heights and distances. It is intended for university students preparing for ordinary term examinations, and we think will be found useful, as the type is clear, the arrangement of the subject-matter extremely good, and most of the proofs and propositions, &c., are well put and succinct. We are inclined to think that Dr. Griffin has dismissed with inadequate attention some of the preliminary truths of trigonometry—for instance, the constancy of the ratio between the circumference of a circle and its radius is stated, not demonstrated; and such demonstrations a student would naturally expect to find in a small textbook of this kind. The usefulness, or rather the convenience, of the book is impaired by the infrequency of figures. The constant necessity of referring in the course of a proof to a figure on some preceding page is a real obstacle to readers, many of whom find mathematical reasoning no easy matter under the most favourable conditions; and in considering the figures given, we notice that Dr. Griffin, in determining the numerical values of trigonometrical functions of certain angles, adopts a method of construction which is not faultless. In spite, however, of these minor defects, we believe that undergraduates and other students may use this methodical little manual with considerable advantage.

*The British School Series.*—*Morison's Arithmetics.* (Gall & Inglis.)—These little paper-backed booklets are not in any sense text-books of arithmetic; they simply contain a great number of questions, graduated so as to meet the requirements of the standards defined in the Code of 1883. The sums and problems seem to have been carefully chosen and are well arranged; but there is a good deal of ambiguity in the wording of some of the problems, just where such ambiguity is most harmful—in the lower standards. As instances of ambiguity we notice the questions, "I divide 108 marbles among 12 boys. How many does each boy get?" and "Put 72 apples into 6 baskets. How many will be in each basket?" The number of answers to these questions is obviously indefinite, depending in one case on the strength and selfishness of the boys, and in the other on the size of apples and baskets. These and other similar little compilations are, no doubt, of great use to many hardworked teachers, but no really able and zealous schoolmaster will entirely give up the making of his own questions and the careful adapting of them not only to the needs of classes, but to the wants of individual scholars.

GEOGRAPHICAL NOTES.

A MORE ample account of Schuver's important explorations in the regions of the Bahr el Azrek, Tumat, Yabus, and Yal, than any hitherto published, will be found in *Ergänzungsheft No. 72* of Petermann's *Mitteilungen*. It is accompanied by a map embracing the region between the Bahr el Azrek and the Abyssinian frontier, which had up to this time remained almost a *terra incognita*. Schuver discovered there a small remnant of the Zienetjo, who occupy a hill near the chief place of Qubba. They are skilled weavers and smiths. In physique, complexion, and language they differ essentially from all the tribes around, and the explorer is inclined to look upon them as the remains of the aboriginal population of the country, which has been swamped by negroes driven northward by the advancing Galla. Schuver intended to penetrate southward beyond Fadasi in the direction of the Victoria Nyanza, but the revolt in the Soudan compelled him to abandon this intention. He now talks of making an effort to penetrate the Galla countries from the east coast, and, indeed, there is no region in Africa which holds out greater promises of reward to intending explorers.

Count de Maily Chalons and Baron Benott

Méchin are reported to have arrived at Meshed towards the end of June, after an adventurous journey from China, in the course of which they traversed Manchuria and Siberia, and visited Samarkand, Bokhara, Khiva, and Merv. General Chernayef and the Tekko chief Kara Kul accompanied them from Khiva to Merv.

M. A. Tardy has been entrusted by the Mexican Government with the task of furnishing a full report on the resources of Michoacan, and to prepare a map of that state.

A scientific expedition, fitted out by the Government of Chili, and headed by Francisco San Roman, a mining engineer of much experience, is at present engaged in an exploration of the Atacama desert. A geologist, an agriculturist, a surveyor, and two assistant engineers are on the staff.

The *Mittheilungen* for this month supplies its readers with an excellent description of Prejevalsky's map, supplemented with the routes of Count Szechenyi, Regel, and other explorers. The letters from Dr. Junker published in the same number reach up to November last, when the indefatigable explorer had established himself near Zemio's residence. They contain ample details of a prolonged sojourn in the Amadi country in 1881, but say very little about subsequent explorations. Lupton Bey, who has recently discovered a river Papi flowing southward along the twenty-fifth meridian, either to the Welle or into a lake in the Barbu country, had established communications with Dr. Junker, and the two were about to meet.

In *L'Esploratore* for August we meet with a highly interesting narrative of Capt. Casati's journey into the Niam-niam countries lying to the west of Munza's old residence. The principal princes whom he visited are Bakangoi and Kanna, both sons of that famous Kipa or Kifa who founded an extensive empire, which has fallen to pieces since his death in 1868. The great warrior's ashes are religiously preserved in a *tokul* near Kanna's village. They are watched by twenty-five virgins, who are bound on pain of death to keep a fire burning within the mausoleum, and to preserve their chastity. Food is placed beside the tomb every evening. Bakangoi received the Italian explorer with kindness, but refused to allow him to proceed into the country of the Babua. This Niam-niam chief keeps up a harem of 500 wives, but, with the exception of a few favourites, these ladies only remain with him for a couple of years, after which time they are given away to inferior chiefs. The sons born to the chief remain with him, but the girls follow their mothers. Capt. Casati heard nothing about a lake, but he was told that the Makua or Welle, some considerable distance to the west of the furthest point reached by him, expands until persons on opposite banks appear to be no larger than birds.

The fatality of making treaties with African kings has once more been exemplified in the case of Dr. Rück, who was turned back and robbed of his luggage on the boundary of Futa Jalon. His appeal to the treaty only recently signed was treated with contempt.

Dr. E. Krause will be able, thanks to the liberality of Dr. Riebeck, of Halle, to realize his scheme of exploring the regions drained by the Niger and the Binue. Linguistic researches are his principal object, but he will neglect no opportunity of extending our geographical knowledge.

M. A. Linant de Bellefonds is reported to have died at Cairo at the ripe old age of eighty-four. The deceased entered the service of Mohammed Ali in 1818, and many of the more recent engineering works in Egypt were carried out under his supervision. Of his two sons, one died at Gondokoro in 1874, the other was killed on his return from Uganda in 1875.

Baron Müller and Herr Denhardt are about to explore the Dana river and the country beyond in the direction of Mount Kenia. The expenses will be borne by the Berlin Colonial-Verein.

We are in receipt of Mr. Bartholomew's 'Reduced Ordnance Map of Ross-shire,' scale two miles to an inch (Edinburgh, Black), on which the hills are shown by contours drawn at intervals of 500 feet, and by tints. The map is carefully drawn and engraved, and will prove a boon to tourists.

Messrs. W. & A. K. Johnston send us maps of Palestine and of South Africa, both drawn by Mr. T. B. Johnston, the Geographer to the Queen, and intended to replace obsolete maps in the 'General Atlas.' The map of Palestine is based upon the surveys of the Palestine Exploration Fund and other trustworthy materials, whilst that of South Africa exhibits the boundaries as defined by recent conventions. Both maps are sold separately in stiff covers with an index to the names.

#### ASTRONOMICAL NOTES.

THE great comet of last year (Comet II., 1882) will shortly be in a position in the heavens in which it is not unlikely that it will again become visible with a powerful telescope in the early morning when there is no moonlight at the time, as will be the case about the end of this month and the beginning of the next. On the 1st of September the comet's distance from us will be about 5.99 in terms of the earth's mean distance from the sun, after which, the earth's motion tending to make it overtake the comet, this distance will slightly diminish, and become 5.71 on the 1st of December. Although, as has been stated in the *Athenæum*, the last observation made of the comet was obtained by Dr. Julius Schmidt at Athens on the 27th of April, it appears by a letter to the editor of *Nature* from Mr. A. S. Atkinson, of Nelson, New Zealand, that he saw the comet there with a four-inch refractor so late as the 6th of May, and it is calculated that the intensity of its light on the 28th inst. will be about 0.35 of what it was then. Of course, if a few more observations can be obtained, astronomers will be enabled to determine the orbit and length of period with much greater accuracy and certainty than have yet been attainable.

Although the first reports of the total eclipse of the 6th of May seemed decisive that no body was seen near the sun on that occasion which could be an intra-Mercurial planet, it has since been cabled from America that M. Trouvelot, who accompanied M. Janssen (with whom he has been working for some time past at Meudon) on the expedition to Caroline Island, saw a remarkable red star about three degrees to the north-west of the sun, which he believes, after consultation with Prof. Swift, of the Warner Observatory, Rochester, N.Y., to be, in fact, a planet moving within the orbit of Mercury.

The small planet, No. 224, which was discovered by Herr J. Palisa at Vienna on the 30th of March last year, has received the name Oceana. That astronomer appears to find it easier to discover small planets than to select names for them when found, and several of his recent discoveries are still unnamed.

The famous red spot which formed so interesting a feature on the surface of the planet Jupiter during the previous five years faded rapidly away during last winter and spring, and does not appear to have been seen anywhere since early in May, the last recorded observation of it having been made by Prof. Ricciò at Palermo on the 12th of that month, when it was extremely faint. Whether its disappearance is temporary or permanent, in our ignorance of the cause which has produced it, no one can say; but when the planet becomes visible again in the early mornings of next month its surface will be eagerly scanned to see whether there is any indication of the spot.

#### NOTES FROM NAPLES.

August 2, 1883.

I do not enter into details of the disaster at Ischia; by this time they must be well known to

you, and they are too heartrending to dwell upon. Two years and five months have elapsed since Casamicciola and the other villages of Ischia were afflicted. People began to take courage, and the island of Ischia was again filled with Italians and foreigners of every nationality seeking health at the famous mineral springs. All appeared tranquil, and they were dancing and singing and engaged in amusements when a shock was felt, and in fifteen seconds houses were toppling over, the ground sank in, and some thousands of people were buried never more to be disinterred alive. For some days in Southern Italy volcanic action had been at work: severe shocks had been felt at Catanzaro; letters from Policastro tell me that that city too had been shaken. During the last week a shock had been felt in the unfortunate island of Ischia, but greed concealed it, "for had it been known all would have fled, and we should have lost the profits of the season." So that through this concealment three or four thousand lives at least have been lost, and utter ruin entailed upon many more. On Saturday night, says Prof. Palmieri, slight shocks of earthquake were registered at the University, and they were felt at Capodimonte; but the opinion is added that the disaster of Casamicciola and other villages was occasioned not so much by earthquake as by the "sprofondamento," the sinking in of the soil. When I wrote to you in 1881, I ventured to say that the ground for a large area was like a rabbit warren, burrowed by the hot mineral springs which coursed in all directions. This being the case, the surface was like a crust, which a shock might easily break and precipitate below houses and all their occupants. This theory derives support from the fact that the buildings on the shore were comparatively untouched. Such was the case at Ischia, the capital, which is not damaged; it lies on the level by the sea. Again, a gentleman who was high up on the island, and occupied the fourth story of a house, says that on a sudden there was a swinging of the lamp, darkness ensued, and when he recovered his senses he found himself on a level with the road. It is a question, however, which is open to discussion, to what extent the shocks of earthquake, which undoubtedly there were, were the cause of the disaster, and what power of resistance a solid "unburrowed" soil might have offered. We have not been informed as yet of the centre of this volcanic action. Vesuvius is certainly not the centre. At the utmost it occasions only local upheavings, but though very demonstrative in pouring out lava, it is innocent of all danger. Copious streams flow down towards Bosco Reale on the eastern side of the mountain, presenting a beautiful spectacle; but as these exhibitions are fitful the lava of one night cools down by the next. Vesuvius cannot be accused, therefore, of having had any share in the ruin inflicted last Saturday. The bodies of the dead are so numerous that hands sufficient have not been found to bury them; and an order has been issued to leave them where they are, when in a state of decomposition covering them over with lime. One proposition is to convert the whole of Casamicciola into a cemetery by covering it thickly with lime: a barbarous act at present, when it is calculated that a thousand human beings, some of whom may yet be alive, are beneath the ruins. The stench, however, is insupportable.

In some respects the disaster at Casamicciola may be likened to that of Pompeii, though the former was infinitely more deplorable. The fiery storm which raged at Pompeii continued for several days, and there were intervals when the inhabitants could escape, and could return, as it was evident they did, to save some of their property. The ruin of Casamicciola and five or six other villages was the work of fifteen seconds. There was a grand difference, too, in the population of the two unhappy spots. Pompeii had no more than 12,000 inhabitants, of whom, perhaps, five or six hundred were killed; whilst

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the island of Ischia has or had a population of upwards of 20,000, of whom, as far as can be gathered at present, more than 3,000 have been killed. How many wounded there are it is impossible to say. All the hospitals here are full, and death will no doubt reap a bountiful harvest amongst them. Besides soldiers and policemen, there have been sent over assistants from the lunatic asylum to take charge of those who have gone raving mad. I have avoided giving you any of those affecting and heart-rending incidents which continually occur. You will see them in the journals; but one fact is clear, that Casamicciola no longer exists, and it is doubtful whether it will be ever rebuilt, for Ischia appears to be reasserting itself, and to be again assuming the character of a dangerous volcano. H. W.

MEETINGS FOR THE ENSUING WEEK.  
Tues. Horticultural, 11.—Fruit and Floral Committees.

### Science Gossip.

THE first part of 'The Elements of Plane Geometry,' prepared by the Committee appointed by the Association for the Improvement of Geometrical Teaching, will shortly be published by Messrs. Sonnenschein & Co. This instalment of the work contains the portions of geometry corresponding to Euclid, books i. and ii., with the addition of a section on "Loca" and of a few useful propositions omitted by Euclid. The general method of treatment will be familiar to those who are acquainted with the 'Syllabus of Plane Geometry' issued under the auspices of the Association. Theorems and problems are separated; a classification more thorough than Euclid's has been attempted; definitions, axioms, and postulates are introduced in their logical connexion with the propositions; the demonstrations are full and rigorous; and simple exercises are interspersed among the propositions. The use already made of the 'Syllabus' has induced the Association to put before the public this further development of their work.

MR. F. VARLEY has devised a new form of electric lamp. His carbons are made of twisted hemp fibres soaked in ozokerite and carbonized in a crucible filled with some hydrocarbon vapour. This carbonized hemp is flexible; it can be wound on a reel and moved out by clock-work. The arc between the poles is said to be so saturated with incandescent carbon that the resistance is much reduced and the light of greater area.

PROFS. C. P. B. SHELLEY AND HUNTINGDON are appointed to undertake the commercial testing of the strengths and strains of materials used in construction and in connexion with metallurgy, the testing machine to be employed being the one munificently presented to King's College by the Clothworkers' Guild.

COL. EDWARD MONEY, on his return from the East, has written an addition to his work on tea cultivation, treating of countries outside China and India that produce tea, and tea-markets outside Great Britain, with the result of his latest experiences. It is now in the press, and will be issued immediately by Messrs. W. B. Whittingham & Co.

M. PASTEUR advises the French Government to send a mission to Egypt. He believes that cholera is produced by some variety of microzome, and his purpose is to endeavour to discover this minute organism and to study its nature.

THIS year the German Geological Society will hold its annual meeting at Stuttgart. The proceedings begin to-morrow (Sunday).

M. J. R. BOURGUIGNAT publishes in the *Annales des Sciences Naturelles*, the first volume for 1883, a short but striking paper on Abyssinia, entitled 'Histoire Malacologique de l'Abyssinie.'

M. DUMAS on July 23rd read before the Académie des Sciences a paper 'On the His-

torical Importance of Nicolas Leblanc's Discovery of the Method of extracting Artificial Soda from Marine Salt.' He stated that the present annual consumption of carbonate of soda resulting from Leblanc's process is estimated at from 700,000,000 to 800,000,000 kilograms (about 7,150,000 tons) in Europe and America. It is now for the first time proposed to erect a monument to the memory of Leblanc at Issoudun, his birthplace.

MM. A. MUNTZ AND E. AUBIN have been investigating the origin of the nitrogen found in combination on the surface of the earth. They inform the Académie des Sciences that nitrogenous combinations are due in the first instance to the electrical phenomena of which the terrestrial atmosphere is the seat, that these phenomena were more intense in remote geological epochs, and that now we are depending upon a diminishing stock of combined nitrogen.

M. S. WRÓBLEWSKI informed the Académie des Sciences at the séance of July 16th that the density of liquid oxygen was probably 0.895.

M. FRIEDEL having contested the announcement by M. Spring that a pressure of 5,000 atmospheres caused pulverulent matters to aggregate into crystalline masses, MM. E. Jannettaz, Neel, and Clermont state in the *Bulletin de la Société Chimique de Paris* that they have operated upon pulverized metals, alloys, and salts, all of which were agglutinated into hard masses, but not crystallized. Some of the substances experimented on acquired a schistous structure.

M. E. PANCHON has been studying the upper limit of human hearing. He communicates his results to the Académie des Sciences. He employed the siren invented by Cagniard-Latour, actuated by steam. The highest audible notes thus produced had 72,000 vibrations per minute.

### FINE ARTS

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

*The Book of Fortune: Two Hundred Unpublished Drawings by Jean Cousin.* With Introduction and Notes by L. Lalanne. Translated by H. M. Dunstan. (Remington & Co.)

THE famous French artist of the sixteenth century who formed the subject of M. A. Firmin-Didot's 'Étude sur J. Cousin,' 1872, was a painter, an excellent portraitist, a designer of glass-paintings at Sens and elsewhere, an engraver, a writer on perspective and "pourtraiture," and a first-rate sculptor—witness the noble monument of Admiral Chabot which is now in the Musée de la Renaissance of the Louvre. To him has been attributed, on questionable grounds, the famous tomb of Louis (not Jacques, as M. Lalanne has it) de Brézé in the cathedral at Rouen. Three years ago a statue to this eminent leader of the French Renaissance was erected at Sens, which is near Soucy, his birthplace. Jean Cousin produced a number of book illustrations, which were published in France during the reigns of Henri II. and his successors. The 'Emblemata Fortuna,' which was noticed by Lenoir in 1810, has been traced to within a generation of the decease of Cousin as the work of this master, and is among the most meritorious of the numerous examples of its kind. Internal evidence of style supports this attribution. The curious and

frequently fine designs belong to that vast and unequal class which comprehends no small portion of the popular literature of the sixteenth and seventeenth centuries. The 'Emblemata Fortuna' is immeasurably superior to the well-known 'Emblemata Alciati,' a large collection of the stupidest allegories the sixteenth century produced, which the Holbein Society unwisely facsimiled twelve years ago. The work before us is not only far superior to the elaborate rubbish of Alciatus and the still greater rubbish of Whitney's 'Choice of Emblemes,' but the facsimiles from its designs are incomparably better than those of the Holbein Society.

It is one of the most curious facts in the history of the literature of emblems that readers used to be delighted when they remarked how close the correspondence between the cuts and verses was. As many persons are now pleased by comparing the contents of an exhibition of pictures with its catalogue, so there were in the sixteenth and seventeenth centuries hosts of people who loved to compare cuts and verses in the "copious quarto" which was formed by Geoffrey Whitney. On this tedious author had fallen the then ragged mantles of Gerard Leeu, Brant, and Barclay. Beza's 'Portraits and Emblems' appeared at Geneva in 1580, or six years before the 'Choice of Emblemes' itself, and twelve years later than the work before us, which is dated on the title-page 1568. Each plate comprises a group of designs enclosed by a cartouche. The central element of many of the compositions is a blank, as if the artist had not completed his task.

Modern readers can form but faint conceptions of the bulk of emblem literature. M. Lalanne reminds us that of the 'Emblemata Alciati,' which was first published in 1522, fifty editions appeared in the original Latin, without counting translations in prose and verse. To Whitney succeeded Peacham (1612); to Quarles, Quarles (1635); to Quarles, Wither (1635). The last-named author's publication contained S. de Pass's plates. The fame of Quarles still subsists. Quarles had his parallel in Jacob Catz, a Dutchman, whom his compatriots called "Vader Catz," although later ages have found him a stupendous bore.

So dull are the mottoes and explanations attached to the designs attributed to J. Cousin, that it is, perhaps, fortunate the whole work remained in manuscript till M. Lalanne found it in the library of the Institute of France. The drawings and text had evidently been prepared for the printer, but remained still-born more than three hundred years. The written title-page states that the once well-known Jacques Kerver, of the Rue St. Jacques, Paris, "Sub insigni Fontis," was the (intended) publisher of the book. So dreary are the quatrains and distichs of the 'Book of Fortune,' that M. Lalanne declined to print them, although he spared no pains in historical research as to the authorship of the text and the drawings, which are the sole valuable portions of the book. He found reason to attribute the literary portion of the book to one Imbert D'Anlezy, Knight of the Order of the King (?), and one of the hundred gentlemen of his Majesty's household, who died before 1574, having freely praised himself

in the body of this book, and commended the "admirable elegance" of its figures, drawn by an artist whom he did not vouchsafe to name. Another hand than that of the *Sieur Imbert* wrote on the title-page the name of "Jehan Cousin," and internal evidence and resemblances of style prove the correctness of that inscription. The notes and historical portion of this text are extremely judicious.

The designs, which are drawn firmly and freely in ink, show the animated conceptions of the artist. His mode of delineating the human figure proves that he was familiar with the nude, and had scientific knowledge of the mechanics of the skeleton. One instance of this is the naked 'Fortuna Audax' sailing with one foot on the head of a dolphin, the other on her own sphere, the surface of which her toes grasp firmly, in a way which shows the draughtsman understood the prehensile power of the toes. The groups of amorous figures occupying the cartouches combined with the title 'Venus Victrix' are so expressive and so ably composed, that familiarity with the frankest, freest, and most animated motives and modes of fine Italian art, and the influence of Michael Angelo are obvious to any one who has mastered the chronology of design during the sixteenth century. There is expressiveness in the design of the central feature of 'Venus Victrix,' which consists of an embroidered veil extended to conceal the cartouche and imagery. The 'Fortuna Occasio' has a good figure; 'Fortuna sine Pedibus' shows the tact and skill of the artist in drawing from the nude; 'Fortuna Sedens,' blindfold and draped in a fine classic manner, can boast of nobly disposed robes and a graceful pose; 'Fortuna Inconstans' is delineated in a style which is so markedly Italian that skill and energy equal to Primaticcio's could hardly compass results so excellent. The costumes of certain figures (see the musicians in plate xxxvii.) give unquestionable evidence that the date 1568 is not far from the truth. The forms and types of the nude are more robust and massive than those employed by Parmegianino, to whom the French school of this period owed a good deal; yet something of his undulating grace is perceptible in several designs. The weird invention of Duvet is not distinguishable anywhere, nor are his imperfect and confused ideas of the composition and the construction of a picture apparent in any part of these remarkable designs. It is, therefore, almost of necessity that we turn to the master of Sens in seeking for their author. A faint hint that the designer of 'Fortuna Vitrea,' the naked goddess painted in a window—a highly poetical and apt idea, by the way—was a designer for glass pictures, associates the series with Cousin, who did a great deal of fine work in that mode. On the other hand, the direct evidence to this effect is confined to the name written on the title-page in a hand which is later than the calligraphy of the manuscript.

*Sketches in Spain.* By B. Smith. (Batsford.)

—This is the second instalment of a series of architectural studies by an accomplished traveller and artist whose sketches in Germany and Switzerland we have already recommended to our readers. The notes in this volume are more

carefully penned than their forerunners, and the drawings have received a larger share of attention. The subjects of Mr. Smith's studies mostly belong to the Renaissance style of the sixteenth century. Few Gothic examples occur among them; indeed, Street had already dealt successfully with Spanish Gothic, which when it can be called indigenous is but second-rate, and when due to French designers is not above the average of fine examples north of the Pyrenees. But Spanish Renaissance work, when of good quality, is very good indeed; for instance, the Town Hall at Seville, plate xv. (1545-64), is as finely proportioned as a work of Inigo Jones, and a century older, richer if not so chaste, and almost equally elegant. It has suffered much from the restorer on many occasions, and the untouched parts are naturally the finest. On the whole, it shows departure from the superb Italian types Spanish architects had favoured before the time of Sanchez, to whom it is attributed. The Town Hall at Saragossa, plate viii., has a noble arcade in the upper story under broad characteristic eaves, which rest on great consoles. Each opening of the arcade has two round-headed openings divided by an oblong pier, the tympanum above being pierced with an oval light. On the second story are three square-headed windows, and above is a good string course. The mezzanine is lighted by a range of small oblong windows. The weak portion is the ground floor, a frequent fault of this sort of architecture. In Spanish architecture, Gothic, Renaissance, and Plateresque, the details are most elaborate, but are almost invariably deficient in beauty and elegance. On the other hand, the general disposition of the masses is sober, stately, and, although sometimes grandiose, usually grand. Since the fall of Rome no country's architecture has suffered so much injury by hands of barbarous invaders. Valladolid, the royal city, once a treasury of late Gothic work, suffered even more than Saragossa. Modern "improvements" have left little that the French spared. A great defect of Spanish architecture is the patchwork character which tardy modes of building and changes of fashion have imparted—e.g., the Giralda at Seville. In many a building, Gothic, Rocco, Renaissance, Moorish, and Churrigueresque, as displayed in arches, windows, towers, spirelets, parapets, balustrades, and doorways, are jumbled together in a way which may be illegitimate, but is sometimes happy, and generally picturesque, owing to the play of light and shade in broad masses—e.g., the cathedral at Burgos, plate xv. (see p. 14). Accordingly, Spanish buildings look better from a moderate distance than from near points of view. This remark does not apply to Moorish examples. Mr. Smith, as Street and Digby Wyatt had done before him, notices the frequency of French motives in the composition and decoration of Spanish buildings. No writer on the subject has failed to observe how often the finer types of Florentine architecture reappear, especially in Catalonia and Aragon. The Lonja at Saragossa reminds us of the Riccardi Palace. The Fonda de Madrid at Seville might have faced a canal in Venice. The type of La FERIA at Seville has been called Picaresque, Churrigueresque in details, and what not, but it owes the charm that pleases us to Italian Gothic. The renowned Mudejar work, supposed to be due to Moorish workmen in the service of Christians, is fairly illustrated in the Casa de Pilatos at Seville, of which, by the way, there are some pretty sketches in Mr. D. Wyatt's 'Architect's Notebook in Spain,' which we reviewed several years ago. Some capital notes and studies in Southern Spain and three made in Tangiers suffice to establish a connexion for this excellent volume with the collections of Girault de Prangey. The northern instances might keep company with the descriptions and drawings of Street.

MESSRS. ALLEN & Co. have published *Academy Sketches*, edited by H. Blackburn, a supplement to the very useful 'Academy Notes' and 'Gros-

venor Notes' which we have already commended. This book is of a similar character to the 'Notes,' and is intended to be No. 1 of an annual series of supplementary issues, representing works of art in the Academy and other galleries. It will embody examples drawn by the artists themselves from their contributions which have not been included in the 'Notes.' The sketches are, generally speaking, more elaborate than those of the 'Notes.' Some of the examples are very rough; others are very delicately drawn and suffer from the mode of reproduction, the result occasionally being too much spottiness. On the whole, the book ought to be welcome, and no doubt will be welcomed by the picture-loving public who care for such memoranda as it contains.

*The Artist's Table of Pigments.* (Wells Gardner & Co.)—This rather awkwardly shaped pamphlet comprises in a tabular form a great deal of useful information as to the proper character of pigments commonly employed by painters in oil and water. Mr. H. C. Standage has compiled it with commendable care, and has evidently the benefit of experience of an unusual kind. The book, which is dedicated to Sir F. Leighton, is almost a wonder of cheapness at a shilling. Artists will understand the value of the system of grouping the pigments in the order of the palette, and be somewhat disappointed at finding the sequence thus: whites, greens, blues, yellows, reds, browns, and blacks. It would have been better to follow the order of the palette. Apart from this and the absence of any notice of vehicles, mediums, siccatives, and implements, this tract will prove useful in the studio. Another edition may profitably embody the desiderata we have mentioned and supply several omissions—e.g., ultramarine ash, dragon's blood, and some of the compounded pigments, such as Payne's grey. We think discrimination, not here made, is possible with regard to the peculiar tints of Van Dyck brown, Cappa brown, and Cologne brown (? Cologne earth). Our experience of the last-named material leaves no doubt of the fact expressed by the timid note that it is "said to be fugacious."

In his *Etched Studies for Interior Decoration* (Sampson Low & Co.) Mr. H. W. Batley supplies ten very elaborate prints, the rich tones of which give them a pictorial character uncommon in designs intended to be used by craftsmen. They will give amateurs a tolerable idea of how the works will look when they are carried out. Still they are fallacious, because they lack the light and shade that can no more be dispensed with than the colour, which Mr. Batley has suggested by translating its effect, as engravers desire to do, into tones of black and white. He is happy in dealing with innumerable details and small objects of the richest kind. Every inch of his walls does duty for something, and the surfaces of all his furniture and utensils are decorated in a very ornate way. His artistic proclivities are intensely modern and florid; and the result, when displayed on a very large scale, would be sumptuous if not magnificent, although sadly lacking repose and spaciousness of treatment. Many of his enrichments are of the Japanese type; the general character of his art is Italian of the late sixteenth century or early seventeenth, resembling that of which, in what we call Jacobean, we possess debased versions in many old mansions. Mr. Batley is a very clever etcher, but his notions of relief and light and shade are confused; he might, we think, profitably etch a dozen ostrich eggs in a row, with due attention to the gradations of tone they would exhibit, to the accidental shadows proper to the group, and to the perspective of their lights and shadows proper. A course of studies in Greek decoration would teach him the value of moderation and repose in design. In his letterpress he speaks in a patronizing tone of the "Gothic revival of some years back," as "too heavy and

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severe for domestic use." But surely severity is preferable to the florid excess which his own works illustrate; while what is "too severe" may be a matter of education; possibly Etruscan or Greek elegance would seem "severe" to Mr. Batley. Apart from these tendencies to over-elaboration of design and excess of ornament, it is our duty to praise highly some of the examples of this very covetable volume. Some of the panels and diapers are first rate. The second composition, intended for a vestibule or hall, is almost too rich for a dining-room, the great festoons on the larger panels would be better away, and the eye in its search for rest demands omission of some of the Japanese fishes in the panels of the dados and plinths. The staircase, plate 3, is open to similar criticism. Plate 6, a mantel-piece, is a wilderness of nests for *bric-à-brac*, panels, mirrors, and ornate colonettes. Mr. Batley will do well to study some fine examples of pure Gothic decoration, and thoroughly inform himself about the applicability of that type of art to modern English use. He must know only bad examples of modern Gothic if he thinks that coarse Jacobean is to be preferred to the more elegant art of our ancestors.

**Art in Provincial France.** By J. Comyns Carr. (Remington & Co.)—This little volume consists of reprints of articles contributed to the *Manchester Guardian*. The materials were gathered during a brief tour undertaken in order to report on the manner in which the French municipal authorities encourage the study of art, and foster popular knowledge of it. Mr. Carr notices but incidentally the art schools of our neighbours, but he enforces his ideas as to the duty of our central authorities to promote artistic culture by giving works of art, lending examples, and granting money in aid. He makes out a good case in many instances, and his remarks deserve attention; but he has sometimes failed to grasp the whole of the circumstances which may have prevented the execution of plans which many others have at heart. Thus, he states that it is notorious that the Print Room is stored with duplicate impressions of valuable engravings which would be welcome in the art gallery of a city like Manchester. In reality these much-talked-of duplicates are much less valuable and numerous than he supposes. Had the Keepers of the Prints acquired a considerable number of valuable duplicates they would have done wrong. A collection of prints, to be instructive, must needs be more or less completely representative of engraving as a whole. To turn out a scratch gathering of prints in order to give them away would cost more than the formation of systematic series of illustrations of the art suited for popular use. It is a mistake to suppose that costly prints are instructive *per se*, and it has been shown over and over again that, although the weeding out of undesired duplicate prints may be profitably done as occasion serves (the process is, we believe, in progress), to ransack the Print Room in order to supply provincial demands would be a tedious, extravagant, and unprofitable proceeding. The sketches describing the leading contents of the French provincial museums are worth reprinting on their own account, and may serve to awaken the emulation of cities like Manchester and Birmingham, which are quite wealthy enough and wise enough to buy art for themselves, without encumbering the nation and being handed over to a "department," in addition to the great establishment at South Kensington, which, so far as we know, has never neglected its duties.

The practice of private fine-art criticism must be more frequent than the public supposes when it seems worth the while of Messrs. G. Waterston & Sons, of Edinburgh, to issue the *Fine-Arts Memorandum Book* of ruled pages, divided and headed "Date," "Artist's Name," "Description and Price," "Where Seen," and

"Criticism." It is a handy little book for those who may think they want it.

**Geschiedenis van de Kerspelkerk van St. Jacob te Utrecht.** Dvor Th. H. F. v. Riemsdijk. (Leyden, Brill.)—The great parish church of St. James at Utrecht has peculiar attractions for antiquaries on account of its mural paintings. The various characteristics of its construction have exercised more than one writer, but it was reserved for Heer Riemsdijk to exhaust its history and to ransack its records. No edifice in the Low Countries preserves a larger store of documents referring to its erection, services, and associations with the city and province at large. Dating from the twelfth century, if not from an earlier time, this building may be said to have gathered about it a larger share than usual of popularity, and thus became a sort of social centre and civic focus of the kind represented by many another better known *Oude Kerk* in a Dutch town. A great number of its records exist, and have yielded ample materials for illustrating the services in the church, which seem to have been of an ornate as well as a typical kind. Its benefactions are duly stated in the documents, which abound in curious details of the use of the altars, and the offices performed at them before the Reformation. The rites of the ancient faith itself, as practised by Dutch hands, are richly illustrated in these papers, which thus obliquely cast light on the social status and observances of the folks of Utrecht, neighbours and dependents of the church. The latter class included pensioners, curates, vice-curates, "capellans," vicars, door-keepers, schoolmasters, gravediggers, and others. Among the former class were the brotherhoods and guilds associated with the building, and of uncommon influence, numbers, and importance. Heer Riemsdijk has gathered from these notices of the building in its various stages accounts of its furniture, altars, corona, carved and painted decorations, and their artists. He has also illustrated the organs, images, vestments, textile enrichments, such as the antependium to the great altar, the service books, the subordinate altars and their appurtenances of the church and its chapels, the bells in the tower, and the memorials of the dead lying within its walls. Some curious details of the nature of English churchwardens' accounts may be found in the appendix to this elaborate work; they extend from the procuratorship of Jan Wessels in 1415 to the year 1586, when Luydolf Allbertsoon was procurator. The archives of the church have supplied several interesting contracts and declarations on the parts of the curates, "kerkmeesters," procurators, and other officials of St. Jacob's. All these documents are printed here in the original Dutch.

#### NEW PRINTS.

AN artist's proof of Mr. R. W. Macbeth's etching from his work called 'A Sacrifice,' which was one of the popular pictures of this season's Academy exhibition, has been sent to us by Mr. Lefèvre. It is a highly satisfactory and brilliant reproduction, full of the character of the original, and defective only, if at all, in richness of tone and range of chiaroscuro. Mr. Macbeth has employed a certain amount of study, certainly not too much, on the task of rendering his own meaning. The disproportionate tallness of the hair-dresser, who is more than eight heads and a half high, and the narrowness of his head, are wilful exaggerations rather than errors of design, and do not affect the quality of the work, according to its own standard.

Messrs. Goupil & Co. send us another part of the serial called 'Société d'Aquarellistes Français,' to which we have already referred more than once. The subjects of this fasciculus are the works of M. A. de Neuville, Mlle. M. Lemaire, and M. F. Heilbuth. To the praise already given to the designs that appear in this

serial we are bound to add the warmest encomiums of the facility and exquisite fidelity of the process employed in reproducing them. These transcripts are as near as possible to the original drawings. Whether (1) the mode used by the artist has been the high stippling and finishing with a brush of M. de Neuville's drawing in ink and white which represents a bivouac of French soldiers in a house-garden, or (2) his firm and trenchant touches with the same materials in the sketch of dismounted cuirassiers which follows it and seems to have been made to be cut in wood for a newspaper, or (3) the swift and crisp drawing with a pen in ink shown in the studies printed with the text, the reproduction is magical. The flowing of the ink and the character of the strokes as modified by the texture of the paper used by the draughtsmen are distinct in examples of the third group. The blots of the fluid and the massive touches of the solid pigments of the second group are not less perfectly repeated. In the first group a slight lack of clearness is all that can be alleged against the transcripts. The reproduction of drawings in chalk and pencil, as in those by M. Heilbuth, is not less happy.

Messrs. E. Pither & Co. (Mortimer Street) have issued two specimens of caricature portraits from memory by "Ape," drawn in the manner we are accustomed to in *Vanity Fair*. The subjects are Messrs. Irving and Bancroft in favourite characters. Spirited they are, of course, but the coarseness of the reproductions does not add to their attractions. We doubt very much if the world will care for more of them. The "Ape frame," in which Messrs. Biggs, of Maddox Street, have placed the specimens before us, consists of a "cut mount."

#### THE ROYAL ARCHEOLOGICAL INSTITUTE.

ON Thursday, August 2nd, Hastings Castle was the first place visited. Though there are few places in England of more historical interest, its remains, though considerable, are not important. It is probable that no permanent fortification crowned the height in Anglo-Saxon times, and that the hastily made defences of William were mere stockades of wood. The position was, however, too important to be neglected, and a Norman castle was soon planted there. The Royal Free Chapel, which stood within the walls, seems to have been an Edwardian building; one arch remains. Hastings was the centre of the brief campaign which ended in placing Duke William on the throne of England. So surely have historians, ancient and modern, felt this, that the fatal battle in which Harold fell has always gone by the name of the battle of Hastings, although the hill where the fight took place is several miles from that town. Mr. E. A. Freeman had naturally been selected to explain the battle. He divided his discourse into two sections; the first delivered within the Saxon lines, on the face of the hill; the other on the spot where Harold's standard stood, where the Saxon king and his two brothers fell, where the conqueror supped when the fight was over, and where for many centuries stood the high altar of the abbey of St. Martin of Battle. The monastic remains were explained by Mr. Micklethwaite. Of the church but little has been preserved. Some of the domestic buildings exist in the garden, and others have been incorporated in the present house. The parish church of Battle has nave arcades of Transition Norman. The tower seems originally to have been central. On the south one of the Norman arches which once supported it has been spared. The chancel is Early English. It contains a fine altar tomb of Sir Anthony Browne and Dame Alis his wife. Browne was the first lay proprietor of the place. It is a good specimen of the Italian style, which was becoming popular in the middle of the sixteenth century. The knight's feet rest on a stag, the dame's on a dog. An Early English "skew" window was noticed

in the north wall of the north aisle. If it be in its original position, its purpose is a complete puzzle. There are a square Norman font and several good sepulchral brasses. When the church was restored some years ago the massive tie-beams were removed from the roof, and the traces destroyed of the entrance to the rood loft.

In the evening the archaeologists were entertained at a conversazione by the Mayor of Lewes, and an appropriate paper was read by Mr. R. S. Ferguson (Mayor of Carlisle) on the dignity of that very ancient office, in which he explained the history and meaning of maces, batons, wands, oars, caps of state, and the other like objects which have been used in different parts of the country to symbolize the authority of the local chief magistrate.

The early part of Friday morning, August 3rd, was occupied by the annual meeting of the Institute, to which members only were admitted. Afterwards Major-General Pitt-Rivers opened the Antiquarian Section by giving a sketch of the objects and methods of prehistoric archaeology, which was followed by a paper of very high character on the traces of Teutonic settlements in Sussex as illustrated by land tenures and place-names. Some of the facts stated were familiar to students, but by far the greater part of the paper was composed of new work—facts gleaned in the neighbourhood, and now for the first time arranged in a coherent manner, so as to be useful to the historian and ethnologist.

In the afternoon, under the guidance of Major-General Pitt-Rivers, the party visited Mount Caburn, a large early fortification on a down near Lewes. Though there was evidence of occupation in the Roman time, the excavations which have been carried on here demonstrate that the earthworks are of a much earlier date. The next place examined was Hurstmonceux Castle. The local guide-book, which we have found to be in most cases remarkably correct, informs us that it was built in 1440 by Sir Roger de Fiennes, a knight who fought at Agincourt. If there be proof of this, of course nothing more can be said; but judging from the architectural details and the character and shape of the bricks, we should have fixed the date some thirty or forty years later. Whenever built, it is certainly one of the noblest castellated mansions in the south-east of England. It was perfect and inhabited until 1777, when, sad to tell, it was unroofed and dismantled. The church is an unpretending but interesting building; the arcades of the nave are First Pointed. On the north side of the chancel is a chantry chapel, built of brick; between this and the chancel stands a very noble canopied tomb to the memory of Thomas, Lord Dacre, and Thomas, his son. This beautiful monument has suffered little from violence, and nothing at the hands of the restorer. Its date is probably to be placed in the middle of the fifteenth century. In the evening the following papers were read in the Antiquarian Section:—  
'On the Shears as a Clerical Symbol on Grave-stones,' by Rev. T. Lees; 'On the Church Bells of Sussex,' by Rev. J. J. Raven; and 'On Swan Marks,' by Mr. Peacock.

On Saturday, August 4th, New Shoreham was the first place visited. Its church was once a grand Norman structure; the nave has, however, perished. The transepts are Norman, the choir and choir aisles Transitional, of noble character. The restorers in recent days have thought it good to remove the aisle windows, which were, as we were told, of sundry patterns and styles, and to replace them by new Norman windows all just alike. The injury to the old work by scraping and the use of sand-paper has been terrible. In the middle aisle is a large stone, with brasses of a civilian and his wife, seemingly of the earlier part of the fifteenth century. The next church visited was Sompting. The tower here is one of the finest specimens in England of what is called Saxon architecture. On its date it is, perhaps, rash to

speculate, but whether built before or just after the Conquest, it differs widely from Norman work. There is much Norman work in the nave and north transept. In the south transept is a stone panel in the wall of late Norman character, representing our blessed Lord in majesty, with the four evangelistic beasts around him. There is a double recess in the east wall of the chancel behind the altar, and two other recesses in the same wall near the north and south angles. This little church abounds in interesting features, and is worthy of much longer study than the Institute could devote to it.

Broadwater has a cross church, with a central tower supported by four late Norman arches. The nave is Early English, and the chancel of the same style and vaulted. This church has been shockingly injured by restoration. North-countrymen have a melancholy satisfaction in believing that they possess in Hexham the worst specimen of what incompetence can perform when allowed to run riot. We are by no means sure that even the evil deeds done at Hexham are not surpassed by the atrocities perpetrated at Broadwater.

Arundel Castle, Church, and the Howard burial choir were the last objects visited.

At Chichester, on Monday, August 6th, the cathedral was the chief, but by no means the only point of interest. The new central tower and spire, which is almost an exact reproduction of the old one which fell some years ago, was admired and pronounced to be a most successful reproduction. On the other hand, the new reredos behind the high altar was universally condemned, as ugly in itself and as being out of harmony with the lines of the building. There is a second reredos in the Lady chapel which is of much better character. The work of restoration which has been carried on in this cathedral contrasts most favourably with much to be seen elsewhere, but it has been a mistake to endeavour to mend the mutilated effigies. In the south aisle is a tomb of various colours to the late Dean Hook, which is about as unsatisfactory as a monument can be. The old stalls had been very much mutilated. We believe much of the harm was done by the troopers of Sir William Waller, when he took the city on the 29th of December, 1642. These have been repaired in a manner which does credit to the cathedral authorities. Their date seems to be about 1320. The misereres under the seats are very boldly carved. Many of them represent fabulous animals with human heads. On one there is a mermaid with her glass, on another a harper and flute-player sitting in curiously formed chairs. This piece of sculpture ought certainly to be engraved, as there are archaeologists among us who still cling to the odd notion that chairs were not used in this country except as thrones until a comparatively late period.

The rude portraits of the bishops of Chichester, extending from St. Wilfrid to Bishop Robert Shurborne, are interesting, but very ugly. They have been so often repainted that it is not possible to tell what they were like at first.

From the cloister a Norman clearstory window may be seen, into which Perpendicular tracery has been ingeniously fitted. There were several Norman windows similarly treated in Ripon Minster, but we believe that the Perpendicular work there has been removed. We trust that those in authority at Chichester may carefully preserve theirs. There are two panels of Norman sculpture in the south aisle well worth attention. The one which represents the raising of Lazarus furnishes us with a very good representation of the way in which a corpse was "wound" for burial upwards of seven hundred years ago. It was suggested that the eyes in these figures had originally been filled with crystal.

The kitchen in the Bishop's Palace is, we believe, rarely shown to visitors. It is probably a work of the thirteenth century. The original oak roof is preserved, and seems to be in excel-

lent condition. No written description would convey an accurate idea of it. The construction is excellent, and, although it is absolutely without ornament, the effect is very fine. Very near to it stands the bishop's private chapel, a vaulted Early English building of four bays. Some of the windows are decorated insertions. There is a good screen of the same date. On the wall, in the inside, are two consecration crosses and a painting of the Blessed Virgin and her divine Infant. This was probably executed at the time that the screen was made. The drawing is very good for the period. The mother is crowned, and the expression of her face very touching. Two angels are represented swinging censers.

The Hospital of St. Mary is an early fourteenth century building. The nave walls are but six feet high. They are covered by a very lofty oak roof. Inside this nave the houses of the eight inmates are built. This is, we were told, the original arrangement. The chancel has stepped sedilia of three seats, and a very good screen.

Of the Franciscan Friary nothing remains above ground but a late Early English chancel. It is, perhaps, worth noting that at Chichester there is a street or place, we are not quite sure which, called Little London. It has been suggested that where this name occurs it points to the fact that the Knights of St. John had possessions there. It would be interesting to ascertain if the Chichester Little London helps to confirm this theory.

The concluding meeting of the Institute was held in the Town Hall of Lewes in the evening.

#### THE DATE OF CLEOPATRA'S NEEDLE.

It will be recollected that the inscription on the obelisk crab in the Metropolitan Museum of New York was supposed to determine the date of the removal of the two obelisks, the London and American, from Heliopolis to Alexandria in the eighth year of Augustus, A.D. 23. Since the arrival, however, of the crab at New York it has been cleaned, and an apparent I been found before the H, and the supposed limb of an X before the VIII in the Roman counterpart, so that the inscription is now read by Prof. Merriam (who has published a monograph on the subject):—

L IH KAIZAPOC  
BABPAPOC ANEΘHKH  
APXITEKTONOYNTOC  
IIONTIOY.

And the Latin is:—

ANNO XVIII CAESARIS  
BARBARVS PRAEF  
AEGYPTI POSVIT  
ARCHITECTANTE PONTIO.

This would, of course, assign the removal of the obelisk to Alexandria to the year A.D. 13-12 instead of A.D. 23-22. Doubtless all depends upon the accurate reading of the crab, which is rather difficult to judge from the facsimile published by Prof. Merriam. The removal of the date is, however, principally founded on an inscription discovered by M. Wescher, about 1866, on a granite architrave of a temple erected to Augustus at Philae, on which is an apparent date of the eighteenth year of Augustus, with the name of Publius Rufus Barbarus, supposed to be prefect of the eighteenth year. This inscription, published by Wescher in the *Bullettino dell' Istituto di Corrispondenza Archeologica di Roma*, 1866, p. 51, gives the inscription from Philae as reading, ΑΥΤΟΚΡΑΤΟΡΙΚΑΙΣΑΡΙΕ ΒΑΣΙΛΕΥΣΤΗΡΗΚΑΙΕΥΕΡΓΕΤΗΛ—IH, followed by another line stating the temple to have been erected under Publius Rubrius Barbarus. And the whole question depends upon the letter after ΕΥΕΡΓΕΤΗΡ, being a L, and not an I, so as to read ΕΥΕΡΓΕΤΗΡ, for it will be observed that the I subscript does occur in Σεβαστῆ, and it is unlikely it should be omitted after ΕΥΕΡΓΕΤΗΡ, and it is not left out in inscriptions of this

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period. The L then disappears, and the IH must be LH, the reading before given of the crab, and Barbarus consequently belongs to the eighth year. In fact, the reading of the crab must be sure to render rightly the inscription on the architrave.

There is no doubt that Aelius Gallus was prefect in the seventh year of Augustus, according to the classical authorities, and that there is a gap between him and Barbarus. The contention of Prof. Merriam is that Petronius was prefect till B.C. 20, rendering it impossible for Barbarus to have been so in B.C. 22-23; but although probable from the statements of the historians, it is not absolutely proved, and contemporaneous monumental information is wanting.

Prof. Merriam has worked out the subject with learning and research, although too much importance has been paid by him to the well-known Greco-Egyptian cipher L for ερος, which, like other *sigla* in Greek papyri and inscriptions containing calculations, is *sui generis*, and not derived from any Egyptian type, be it hieratic or demotic. The date of course applies to both obelisks—those of London and New York.

### Five-Fit Gossip.

INTO the discussion about removing the prints and drawings from the British Museum to the National Gallery have been introduced irrelevant and some offensive personal imputations. Nevertheless personal susceptibilities and the convenience of individuals are nothing to the public. The question, as has been already pointed out in these columns, is whether it is not desirable to bring together all the nation's drawings, pictures, and prints. There can be but one answer to this question. The British Museum yearly calls for enlargement, because every department bursts its bounds; but enlargement in Bloomsbury must be costly to the last degree. The ground floor of the building in Trafalgar Square, which formerly served the needs of the Royal Academy and National Gallery, is practically half empty, and might at once receive the drawings. Before many months have elapsed an extensive addition to this building will be available, and might at little cost be prepared to receive the prints of all kinds. It is only a question of time when the barracks behind the National Gallery shall be removed, and a vast extent of ground floor, well lighted, and lofty beyond the needs of the Print Room, but unfit to accommodate pictures which require a top light, be added to what is already available. As the new buildings in the British Museum are arranged, the Department of Prints will be separated from its exhibition room, which will be one of the galleries vacated by the Natural History Department. This is a serious defect. On the other hand, some of the rooms would be a most welcome addition to the Department of Coins, which has at present no proper place in which to exhibit its treasures, while others could be handed over to the Manuscripts and the Antiquities. Artists could study prints and drawings in Trafalgar Square with even more convenience than in Great Russell Street, while the public could see the exhibited examples with equal facility in either place. The Print Room has little in common with any of the departments of the British Museum, but it is, so to say, the own brother of the National Gallery. The authorities of the sections of the British Museum are no counsellors for the Keeper of the Prints, while the Director of the National Gallery, who must needs be an artist as well as an accomplished critic, might often be useful to the Keeper of the Prints.

For Monday next the authorities of the Art Union of London have appointed a private view of the prizes awarded to their subscribers for the year 1883. These works are collected at 112, Strand.

MR. T. L. ATKINSON has finished the plate he has engraved from Mdlle. R. Bonheur's large picture, 'The Lion at Home,' and the painter has expressed her very high approval of the success of the English engraver in dealing with her work. Mr. Lefèvre will shortly publish the print.

CANON FARRAR, the rector of St. Margaret's, Westminster, has written a letter to the *Times*, in which he says that "not a single monument on the walls of St. Margaret's will be removed." We are glad to hear it. But how about the many monuments which have been removed already? They are, it is said, to be brought back and put into the building. Canon Farrar's use of the future tense will not serve to defend the parish authorities from the charge of vandalism. After the "improvements" of two years ago he might safely promise that not a single gravestone will be taken from the churchyard.

THE Lieutenant-Governor of Bengal has sanctioned the preparation for the South Kensington Museum of casts of certain selected Gour sculptures belonging to the Indian Museum at Calcutta, the selection having been made by a committee of the trustees of the latter museum. The committee recommended that, as there are no duplicate sculptures at the Calcutta Museum, none of the sculptures at that museum should be sent to South Kensington.

AMONG pictures which have lately realized high prices at auctions in Paris, we may notice M. Meissonier's 'Dragon en Vedette,' which sold for 9,700 francs; and M. L. Leloir's 'Troupe en Marche,' which fetched 6,300 francs.

## MUSIC

### MISCELLANEOUS VOCAL PUBLICATIONS.

*Springtime. A Pastoral Cantata for Female Voices.* By Franz Abt. (Novello, Ewer & Co.)—If we may judge by the supply, there must be a large and increasing demand for choral works written for female voices. The present example is a setting of some weak and colourless verses by Mr. Edward Oxenford, offering the composer but little scope for variety or contrast. Mr. Abt's music is consequently devoid of character, but it is refined and pleasing, six-eight and twelve-eight measures being largely employed, as usual. Three solo voices are required, and the choruses are also in three parts.

*Songs in a Vineyard. A Cantata for Female Voices.* By John Kinross. (Novello, Ewer & Co.)—The remarks on the above cantata will apply equally well to this, though on the whole the music of Mr. Kinross is brighter and bolder in style. The words, however, are extremely feeble, and it is to be regretted that composers can be found ready to set the most childish doggerel that comes in their way.

*Agnes of the Sea. Cantata.* By Louis Liebe, Op. 93. (Stanley Lucas & Co.)—The libretto of this work, by Georgina E. Johnstone, is founded on a simple Scandinavian legend, suitable enough for musical illustration. Simplicity has likewise guided Herr Liebe, his music being within the means of vocalists of the most modest acquirements. The choruses are in two parts only (soprano and contralto), and only two solo voices are required. There is little or no attempt at local colouring or characterization, but a fair amount of pleasing if somewhat commonplace melody in the work.

*The Song of the Sunbeam. A Short Cantata for Female Voices.* By Walter Macfarren. (Lamborn Cook.)—Mr. Macfarren's is the last work of this description on our list. Written for the pupils of Madame Sainton-Dolby's vocal academy, it may be strongly recommended to the conductors of ladies' choirs. The music is in the composer's best manner, being distinguished by a flow of charming tune, the Mendelssohnian flavour rendering it only additionally attractive.

Before quitting the subject of secular part music we must accord favourable mention to *Daybreak*, an exceeding well-written and effective four-part chorus by Eaton Fanning (Stanley Lucas & Co.). The accompaniment is either for pianoforte or orchestra.

*Original Tunes to Popular Hymns.* By Joseph Barnby. Vol. II. (Novello, Ewer & Co.)—Among church musicians of the present day Mr. Joseph Barnby holds a prominent position, his ability being recognized even by those whose tendencies are too conservative to allow them to approve the extremely modern character of his music. It may be regretted that the style of many popular hymn tunes by contemporary composers approaches so closely to that of the ordinary part-song; but Mr. Barnby is not the worst offender in this respect. A few of the ninety examples in the present collection are rather secular in tone, but these are chiefly settings of hymns from the 'Lyra Sacra Americana,' in which the flowery and rather overstrained sentiment of the words seems to call for a similarly ornamental style in the music. But many of the tunes are thoroughly devotional in spirit, and some are extremely beautiful. Mr. Barnby employs the crochet instead of the minim as the unit of time measurement, and avoids the use of double bars between the lines. This method may prevent pauses being made at the end of every line when the metre or the sense of the words does not require them, but it may also tend to the adoption of a too rapid pace, a fault by no means uncommon at the present day. On the whole, the contents of this volume are fully equal to those of the first by the same composer published about fourteen years ago.

*The Morning and Evening Service, with the Communion Office, in G.* By Gerard F. Cobb. (Novello, Ewer & Co.)—It would serve no useful purpose to notice the multitudinous settings of the musical portion of the Liturgy which now appear, the vast majority of them having no special character. The present, however, is a noteworthy exception, not so much from a musical as an ecclesiastical point of view. Mr. Cobb's familiarity with the history of the English Prayer Book has led him to regard as a printer's error the omission of the word "holy" in the clause concerning the church in the Nicene Creed. Again, in the "Gloria in excelsis" our present version contains a redundant clause, "Thou that takest away," &c., which appeared for the first time in the Prayer Book of 1552, but which is not to be found in Queen Elizabeth's Latin Prayer Book, nor in Tallis's Service. In providing for the addition in the first instance and the omission in the second, Mr. Cobb has taken care to arrange his music so that it can be used equally well by those who prefer to leave the text as it now stands. There are two or three minor points of accent and punctuation which arrest attention, such as the stress upon the word "one" in the sentence "being of one substance," which alone gives the true significance of the clause. Musically the Service is bright and modern in feeling without undue elaboration or difficulty. In the setting of the "Jubilate" effective use is made of the 'Old Hundredth' tune, so long associated with the canticle. The "Magnificat" and "Nunc Dimittis" have six voice parts, but the other portions are quite simple and within the means of amateur choirs.

*Halfdan Kjerulf's Album of Songs.—Songs of the Pyrenees.—Songs of Youth.* By Mrs. Tom Taylor. (Stanley Lucas & Co.)—The name of the Norwegian composer Kjerulf can scarcely be accounted familiar in this country, though a few of his songs have been heard from time to time in the concert-room, chiefly from the lips of Scandinavian vocalists. In his native country his lyrics attained great popularity, but he does not seem to have attempted much in the larger forms of composition. The present collection consists of twenty-eight songs, with German and English words, the latter translated by Mr. Marzials. The attention of vocalists may be

drawn to the volume, in which they will find much that cannot fail to please them. The style of the *lieder* is simple and unaffected, but they are extremely fresh and charming, and many of them are perfect little gems. The national element in the music is not, however, so prominent as might be anticipated.—The next on our list is a collection of nine songs, arranged, it is stated, from traditional Pyrenean melodies. The original Spanish or French words are given, together with an English translation. The name of the editor does not appear, nor is there anything to prove the genuineness of their origin except internal evidence, which in most instances is tolerably strong.—Mrs. Tom Taylor's songs are six in number, the words of the first being from her own pen, while the others are taken from Campbell, Crabbe, Shakespeare, and Scott. The significance of the title is not apparent unless it is meant to imply that the lyrics were written before the composer had gained experience in her art. They need no defence on this ground, however, as they are all pervaded by musicianly feeling, and without being strikingly original are, on the whole, superior to the average of English ballads.

### Musical Gossip.

A WEEKLY series of promenade concerts was commenced last Saturday evening at the Crystal Palace, under the direction of Mr. Manna. The programme included Wagner's 'Kaiser' March and a selection from 'Die Meistersinger,' Weber's 'L'Invitation,' the ballet suite 'Coppelia,' by Delibes, &c. To-night the programme is announced to include three movements of Berlioz's *Symphonie Fantastique*, Wagner's 'Tannhäuser' Overture, &c.

THE Covent Garden Promenade Concerts also commenced last Saturday, under the direction of Mr. Gwyllyn Crowe. As yet there has been nothing in the programmes to call for any remark.

THE annual Welsh Eisteddfod has been held at Cardiff during the present week. The musical arrangements, of which Mr. W. H. Turpin has had the management, have been of a far more satisfactory nature than in former years. A full orchestra of nearly sixty players from London took part in the performances, which included Spohr's symphony 'Die Weihe der Töne,' Beethoven's Symphony in c minor, Schubert's Unfinished Symphony in b minor, Mendelssohn's Piano-forte Concerto in g minor, and several classical overtures. The adjudicators in the various competitions were Sir George Macfarren and Messrs. Barnby, Bennett, Evans, Jenkins, Brinley Richards, Turpin, and John Thomas.

MR. F. H. COWEN is about to undertake a professional tour in the United States, on the invitation of Dr. Damrosch and Mr. George Henschel. He will conduct his cantata 'St. Ursula,' the 'Scandinavian' Symphony, and other works.

THE various Wagner societies in Germany have sent delegates to the number of 180 to Bayreuth to discuss the important question as to the future of the theatre in that town. It is said that the representations for next year are already assured, thanks to the disinterestedness of the artists, who will be content with a simple indemnity against loss in return for their services.

### DRAMA

#### THE WEEK.

DRURY LANE.—'Freedom,' a Drama in Four Acts. By George F. Rowe and Augustus Harris.  
GRAND.—Opening: 'The Bright Future,' a Domestic Drama in Four Acts, by Sefton Parry.

SUCH claim to consideration as is put forward by the new drama of Messrs. Rowe and Harris, produced at Drury Lane Theatre, is

spectacular. Its plot is wanting in interest as well as in probability, its characters are conventional, and its dialogue is tumid. An audience with the best disposition in the world finds some difficulty in accepting as real incident which is obviously arranged with a view to prolonging the story and furnishing further opportunities for the scene-painter. From the dramatic standpoint accordingly 'Freedom' is entitled to stand no higher than 'Youth' or 'Pluck.' As a spectacle, however, it is far in advance of those pieces, and it has even a species of romantic flavour, assignable to the scene of its action and the nature of the life it depicts. Some gain to art is likely to result when for the daily life of an English town, with its squalid surroundings and commonplace details, is substituted an existence which, whatever its intrinsic sadness, is at least picturesque in exterior and rich in poetic association. No such abolition of distinctions of costume as has been experienced in England is as yet established in Egypt. Association with England even has done little to vulgarize the appearance of the Arab or that of the Fellah. Where in the deepening sand rests the Sphinx, "oracular, impassive, open-eyed," the life still to be contemplated is scarcely to be distinguished from that on which it gazed.

Before Dodona's leaves shook prophecies  
On slumbering votaries; ere the white shafts rose  
Fluted on Delphi, or Athenian streets  
Had heard the voice of Socrates, nor yet  
Was there a Calvary in all the world.

To the manner in which scenes of Egyptian life are reproduced by Mr. Emden and Mr. Beverley the success of 'Freedom' will probably be attributable. The opening scene carries us back at once into the 'Arabian Nights.' The porter waiting to be hired stands beside his basket; the fruit shop overflows with melons, gourds, apricots, and quinces. Amene herself, with the "long muslin veil" that falls from beneath her eyes to the skirts of her garments, comes forward, as in the story of the three calendarers, to lay in provisions for the forthcoming banquet. With these features of the past, and with the dignified merchants bargaining over their wares, are associated sights wholly of to-day—the extortionate mendicants crowding round the European and begging with clamorous entreaty, and the donkey drivers, pert, presumptuous, and in every way pestilent. To this scene may be opposed that in the courtyard of the British Consulate, in which a ballet of dark-skinned dancing girls is exhibited, and is followed by an *émeute* on the part of the native population against English authority. A third scene, inferior to neither, passes under the very shadow of the Sphinx, and shows the long string of mules and camels which accompany a caravan starting to cross the desert on a mission half warlike, half mercantile. Veritable triumphs in art are the scenes in question, two of which are designed by Mr. Emden and the third by Mr. Beverley. The action, moreover, though it cannot be regarded as dramatic, aids in filling up the picture; and the crowd of white captives cowering from the application of the whip, of market-folk gathering round to watch the dispute, and the picturesque costumes of the soldiers and slave-dealers who are introduced, are of highest

service in imparting an air of reality. Some good acting is exhibited. Mr. Henry George plays with remarkable breadth of style as a slave-dealer who does duty as a villain, and Miss Sophie Eyre, as a wronged Egyptian wife who takes the law into her own hands and slays her husband, acts with much force and with some largeness of style. Mr. Fernandez looks to the life an Egyptian official, and Miss Bromley displays to advantage a fine figure, and employs significant and picturesque gestures. Mr. Augustus Harris struggles earnestly with a character that requires highly trained powers. Mr. Rowe presents a curious type of an American, Mr. Jackson is unsuccessful as a Dutchman, and Mr. Nicholls as a sheikh of the eunuchs suggests the idea that Egyptian officials are in the habit of seeking their most trusty ministers in the purlieus of Houndsditch or St. Mary Axe. The reception of 'Freedom' was favourable, though the comic scenes seemed at one time likely to result in disaster.

The new building erected on the site of the Philharmonic, and opened by Messrs. Holt and Wilmot under the title of the Grand, may claim to be one of the handsomest and most convenient theatres in London. It is lighted throughout the auditorium by electricity, and its stage is large enough to admit of elaborate mechanical effects. 'The Bright Future,' by Mr. Sefton Parry, with which the performance commenced, is a fair specimen of a conventional melodrama. It introduces some effective scenes; is well acted in two or three parts, taken respectively by Miss Lydia Cowell, Mr. R. Lyons, and Mr. Balfour; and obtains an eminently favourable reception.

### Dramatic Gossip.

MR. MILLAIS has finished his portrait of Mr. Irving for presentation to the Garrick Club. It is an excellent likeness, slightly under life size, and presenting the subject in profile.

THE regular season at the Gaiety will commence next month with the presentation of a burlesque by Mr. Burnand on the subject of 'The Tempest.' A burlesque on 'Hamlet' is also in contemplation.

THE National Society for Preserving the Memorials of the Dead, a useful and pious corporate Old Mortality, has done good work in causing a repetition of the original inscription to be cut in a lower place on Mrs. Bracegirdle's grave-slab in the East Cloister of Westminster Abbey. The words are: "Anne Bracegirdle, died 12 September, 1748, aged 85 years."

A VARIETY of novelties are promised at the newly opened Grand Theatre. Among them are 'The Sunny South,' a drama, by Mr. George Darrell, depicting scenes of Australian life; an Irish drama, by Mr. G. F. Rowe, entitled 'The Donagh'; a realistic drama entitled 'Racing,' announced as being in "eight furlongs"; and a musical comedy entitled 'My Sweetheart,' in which Miss Minnie Palmer, a young American actress, is to make her first appearance.

A NEW drama by Mr. Pinero, entitled 'The Rocket,' has been produced by Mr. Edward Terry at the Prince of Wales's Theatre, Liverpool, with conspicuous success, and is likely before long to find its way to London. Mr. Terry plays a singularly plausible character entitled Walkinshaw, who appears to be a species of *chevalier d'industrie*.

TO CORRESPONDENTS.—C. P.—R. E. M.—A. C. W.—C. L. I.—received.  
No notice can be taken of anonymous communications.

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